

# MUSICAL AMERICA

April 25, 1936

Edited by A. WALTER KRAMER  
Founded in 1898 by JOHN C. FREUND

## 'CAPONSACCHI' LISTED FOR NEW YORK'S SPRING OPERA

Hageman Work, Given Abroad, To Have American Premiere at Metropolitan, Conducted by the Composer

### 'Carmen' Opening Bill

'Orfeo' and 'Bartered Bride' to Be Revived—Singers Include Several Present and Past Members of Company and a Group of Newcomers

WITH Bizet's 'Carmen' as the opening bill and Richard Hageman's 'Caponsacchi' announced as a novelty for early production, the Metropolitan's spring season of opera at popular prices will open on May 11. Revivals of Smetana's 'The Bartered Bride' in English, and Gluck's 'Orfeo' in Italian, will be given during the first fortnight. These announcements were made by General Manager Edward Johnson on April 23. The length of the season was said to be contingent upon the public's reception of the enterprise.

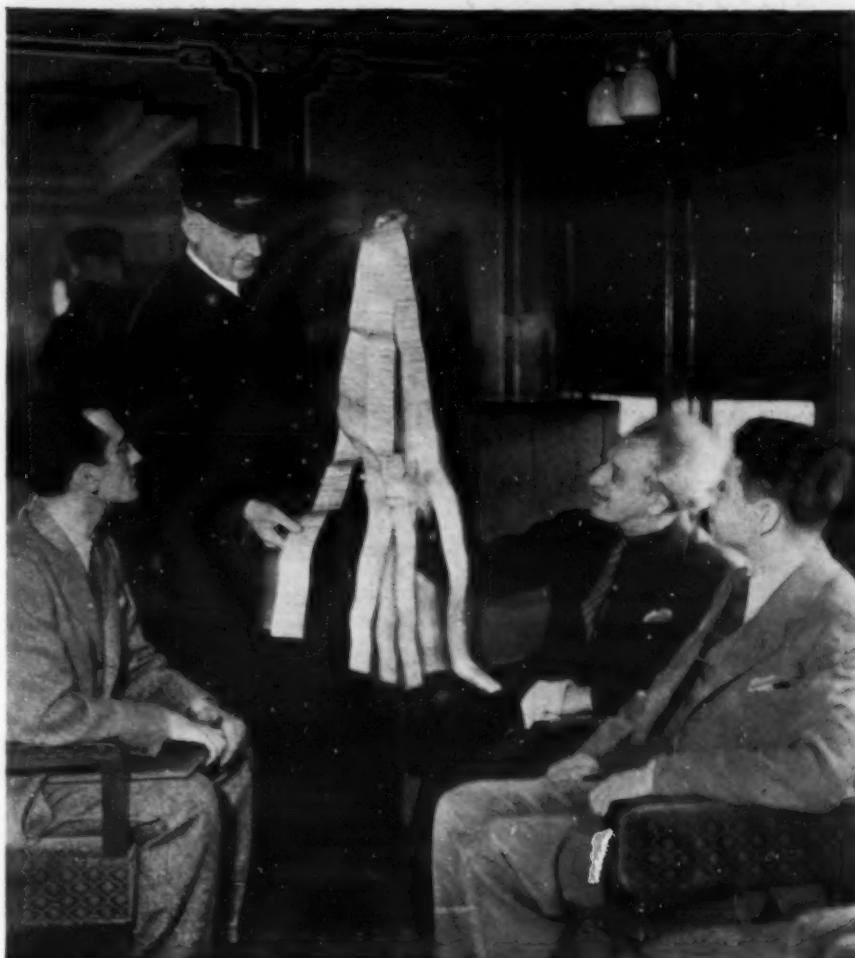
Singers announced include Bruna Castagna, Anna Kaskas, and Helen Olheim, contraltos; Nathalie Bodanskaya, Emily Hardy, Muriel Dickson, and Thelma Votipka, sopranos; Armand Tokatyan, Mario Chamlee, Joseph Bentonelli and George Rasely, tenors; Joseph Royer, Julius Huehn, and Carlo Morelli, baritones; John Gurney, Norman Cordon and Louis D'Angelo, basses. Helen Jepson, it is understood, will sing the principal soprano part in 'Caponsacchi' with Messrs. Royer and Chamlee in the masculine leads. Richard Hageman, Wilfred Pelletier, and Gennaro Papi are announced as conductors. Mr. Hageman will conduct his opera.

'Caponsacchi,' founded on the play by the same name acted in New York and on the road by Walter Hampden, is founded upon Browning's 'The Ring and the Book,' the libretto being by Arthur Goodrich. It had its premiere in Freiburg, Germany, in 1932, and was subsequently heard in Münster. The Vienna Volksoper produced it, the first work ever given in the house by an American, as was the case in the other cities, under the composer's baton on March 19, 1935, with Gina van de Veer and Norbert Ardelli, both Americans, in the leading soprano and tenor roles, and Alfred Jerger of the Staatsoper in the important baritone part. This will be its first American hearing.

The cast for the opening 'Carmen' will include Mmes. Castagna and Bodanskaya as Carmen and Micaela, and Messrs. Tokatyan and Royer as Don José and Escamillo.

On Wednesday night, 'Rigoletto' will be given with Mr. Morelli in the title (Continued on page 22)

## Four Conductors and a Small Fortune in Tickets



The Pullman Conductor Shows the Conductors of the Philadelphia Orchestra Their Railroad Tickets for the Orchestra's Coast-to-Coast Tour as They Set Out from Their Home City. Seated with Leopold Stokowski Are Shown Saul Caston (Left) and Charles O'Connell

## PHILADELPHIANS GO ON NATIONAL TOUR

In Six Weeks, Orchestra Will Fill Many Dates from Coast to Coast

THE coast-to-coast tour of the Philadelphia Orchestra, which began in Hartford, Connecticut, on April 13, will include most of the key cities throughout the United States and will conclude with a gala concert in Madison Square Garden, New York, on May 17. This undertaking represents the fulfillment of one of Leopold Stokowski's fondest dreams, according to the noted conductor, and, he says, it is only the first lap of a round-the-world tour which he is contemplating.

Covering 11,113 miles in six weeks, with 110 men and \$250,000 worth of instruments on a special ten-car de luxe train (equipped with bar, circulating library, specially constructed closets for tail-coats, etc.) this tour is the largest enterprise of its type ever undertaken by (Continued on page 10)

## 'PARSIFAL' IS GIVEN BY CLEVELANDERS

Rodzinski Conducts Three Performances of Wagner's Grail Music Drama

CLEVELAND, April 20.—With three performances of 'Parsifal,' on April 9, 11, and 13, Artur Rodzinski directed the tenth opera presented within the past two of his three seasons as conductor of the Cleveland Orchestra.

In carrying out his plan to present opera with Cleveland choral material and capable resident soloists, with famous singers as principals, Mr. Rodzinski has forwarded a healthy purpose. A number of different choral groups have participated in these nine operas and four or five hundred members of these groups, as well as a dozen or more local soloists have had the opportunity to sing under Mr. Rodzinski and in the company of distinguished visiting artists. The educational process begun in 1918 with the establishment of the Cleveland Or- (Continued on page 6)

## CHICAGO CITY OPERA MAKES PLANS FOR NEW SEASON

Roster of Singers Includes Several Artists New to the City—Novelties and Revivals Named in Forecast

### Season of Six Weeks

To Open on Oct. 31 with 'La Fiamma'—'Caponsacchi' and 'Jack and the Beanstalk' Are Novelties—Hageman, Weber, Moranzoni to Conduct

CHICAGO, April 20.

MAJOR artists, novelties, revivals and the appearance of several distinguished artists new to Chicago, will combine to make unusually brilliant this year's six-week season of the Chicago City Opera Company. Paul Longone is director; Jason F. Whitney, president.

The first work to be performed will be Respighi's 'La Fiamma' on Oct. 31, one of last year's successes. Lily Pons will make her first appearance in opera in Chicago in 'Lakmé,' and Lawrence Tibbett and Giovanni Martinelli will sing the roles of Iago and Otello, respectively, in a revival of the Verdi opera. This will be the first time either has sung in this opera anywhere. Gertrud Wettergren will make her Chicago debut in 'Carmen.' Marjorie Lawrence, Australian soprano, will sing Brünnhilde in Wagner's 'Die Walküre,' with Lauritz Melchior as Siegmund. The latter will also appear in 'Lohengrin.'

In addition to the usual repertoire of twenty or more operas, Charpentier's 'Louise,' with Helen Jepson in the leading role, will be revived. Two novelties, Richard Hageman's 'Caponsacchi,' and Louis Gruenberg's 'Jack and the Beanstalk' are announced.

Chicago artists who have shown great promise will again be given opportunities to sing minor roles. The schedule will be somewhat different than last year. Performances will be given on Monday, Wednesday, Friday and Saturday nights and Saturday afternoons.

Artists at present engaged for the season include Marjorie Lawrence, Edith Mason, Rosa Raisa, Elisabeth Rethberg, Lily Pons, Hilde Burke, and Helen Jepson, sopranos; Gertrud Wettergren, Sonia Sharnova, Maria Matyas, Eleanor La Mance and Mari Barova, mezzo-sopranos and contraltos; Tito Schipa, Giovanni Martinelli, Lauritz Melchior, Joseph Bentonelli and John Pane-Gasser, tenors; Carlo Morelli, John Charles Thomas and Lawrence Tibbett, baritones; Ezio Pinza, Chase Baromeo and Emanuel List, basses.

The conductors include Richard Hageman, Henry Weber and Roberto Moranzoni, who returns after an absence of five years from Chicago; Désiré Défrère is stage director; Harry Beatty, technical director, and Ruth Page, ballet director.



## N. Y. FEDERATION OF MUSIC CLUBS HOLDS 10th BIENNIAL IN NEW YORK

**Mrs. John McClure Chase Succeeds Mrs. Etta Hamilton Morris as President — Noted Speakers Heard — American Music Emphasized**

**C**LOSING a highly successful eight-year term as president of the New York Federation of Music Clubs, Mrs. Etta Hamilton Morris retired as president at the tenth biennial convention of the federation held at the Hotel Astor from April 15-18. Mrs. John McClure Chase of New York, formerly first vice-president, succeeded to the presidency. Other officers elected on Friday morning were Mrs. Russell W. Tench of Port Washington, L. I., first vice-president; Mrs. Florence Otis of New York, second vice-president; Mrs. N. M. Gould of Buffalo, third vice-president; Mrs. Elbert Horton of Albany, treasurer; Mrs. Elinor M. McCoy of Gouverneur, recording secretary, and Mrs. Dorothy Reims of New York, corresponding secretary. Mrs. Morris becomes opera chairman. As a tribute to her long service, a retiring president's pin of diamonds was presented to her by federation members.

Several hundred delegates from 200 clubs throughout the state attended the convention, for which Mrs. Chase was program chairman.

### Twentieth Birthday Celebration

Of especial interest was the twentieth birthday celebration of the federation, marked at the Thursday evening dinner. Mrs. Morris was toastmaster, and the speakers included Dr. Hollis Dann of New York University, who urged better preparation for music teachers in the lower grades of the public schools; Franklin Dunham of the National Broadcasting Company; Dr. John Warren Erb, who spoke on Choral Development; Florence Macbeth, soprano, who discussed Opera in English and Baroness Katherine Evans von Klenner, founder and president of the National Opera Club. Representing their organizations were Mrs. Ruth Haller Ottaway, first vice-president of the National Federation of Music Clubs; Mrs. Almeron Smith, president of the New York Federation of Women's Clubs; Mrs. William Foster Rowland, president of the New York City Federation of Women's Clubs, and Mrs. Leonard Hill, president of the Criterion Club.

Greetings from American composers were extended by Marion Bauer, Gena Branscombe, Harold Morris and Henry Holden Huss.

### New Genet Work Heard

The musical feature of the evening was the premiere of a new choral work, 'Hymn to the Night,' by Marianne Genet of Pittsburgh, which was sung by the Brooklyn Morning Choral, Herbert Stavelly Sammond, conductor. Miss Genet was present and took a bow in response to the enthusiastic applause. The Women's Club Choral of New Rochelle, Mrs. John McClure Chase conductor, was also heard, as well as Harold Morris, composer-pianist; Lois Bannerman, harpist, and Rosemary Cameron, coloratura soprano.

Protest against the "socialization of music teaching" through the WPA class was a feature of the Educational Forum luncheon on Thursday, the chief

speaker being Harry R. Spier, vice-president of the New York Singing Teachers' Association. Mr. Spier declared that although the association had no quarrel with the original conception and purpose of the WPA, there has been an element of competition with private enterprise. Mrs. Robert V. Russell, president of the United Parents' Association of New York City, urged co-operation between the public school music departments and the private teachers, and asked that credit be given for music as well as other subjects in the public schools. Other speakers at this significant session were Mrs. Louise Weigester, chairman of the child voice committee, and Harold Friedmann, vice-president of the Association of Music Teachers' League. Jennie Buchwald, chairman of the department of education, presided.

### Religious Forum Luncheon

On the previous day, delegates attended a Religious Forum luncheon, at which the speakers were Father Finn of the Church of the Paulist Fathers; Emily S. Perkins, corresponding secretary of the Hymn Society, and Dr. Ernest Palen, pastor of the Middle Collegiate Church. An Old-Fashioned Hymn Sing Wednesday evening took the convention attendance to the only event outside of the Astor Hotel, when 200 vested choristers from leading senior and junior choirs of the city sang at the Calvary Protestant Episcopal Church. Mrs. Morris spoke, welcoming the delegates.

Five short musical films based on compositions by noted composers were shown during the afternoon: 'In a Monastery Garden,' 'October Day,' 'Mediterranean Songs,' 'Fingal's Cave' and 'Countryside Melodies.'

The federation's efforts to develop American operatic talent were acclaimed by Ernest Carter, composer, at an Opera-Festival luncheon on Friday. Other speakers who discussed the need for new outlets for native talent were Mrs. Ernest Hutcheson of the Juilliard School of Music, and Martha Atwood, soprano, formerly of the Metropolitan Opera.

Outstanding musical programs were given on Thursday afternoon and Friday afternoon and evening. The first of these was an American composers' program, in which Charles Haubiel, composer-pianist, played a group of his piano works, and native compositions were sung by the Woman's Club Choral of New Rochelle, Mrs. Chase conductor, and the Union Choral of Richmond Hill, Mme. Kathryn Carylna, conductor. On Friday afternoon, Henry Holden Huss, composer-pianist; Fay Foster, composer, and the Jackson Heights Choral conductor, were heard. A choral event on Friday evening brought the following groups with their conductors: the North Shore Choral of Port Washington, Norman Hollett; the Bel Canto Choral of Huntington, Frank L. Willgoose; the Hamilton Johnson Chorus, Prof. Wilbur Johnson; the Ash Institute Choral, Meta Christensen; the Allied Arts Glee Club, Mrs. Florence Otis, and the Flushing Oratorio Society, Dr. Sammond. Soloists were Wilbur P. Johnson, who sang a group of spirituals; Berenice Allaire, coloratura soprano, winner of the state and district contests of the National Federation of Music Clubs, and Lillian Rehberg 'cellist.

Saturday morning was given over to junior contests and a program by young musicians.



Underwood & Underwood  
Mrs. John McClure Chase, Newly Elected  
President of the New York Federation of  
Music Clubs

## FEDERATION CONVENTION HELD AT HARRISONBURG

**Seventeenth Meeting of Music Clubs  
and Teachers Held at State  
College from April 15-18**

HARRISONBURG, Va., April 20.—The seventeenth annual convention of the Virginia Federation of Music Clubs and the Virginia Music Teachers Association was held at the Harrisonburg State Teachers College from April 15 to April 18, and included events of musical and educational interest by organizations, artists and speakers of state and national importance. The program was arranged by Edna T. Shaeffer, head of the music department at the College, and the presidents of the two organizations, Sallie B. Steele, and Bristow Hardin.

Among the speakers were Wheeler Beckett, Dr. J. L. B. Buck, Dr. Thomas G. Eason and Annabel Morris Buchanan. The program included a concert by the Westminster Chorus, Dr. John Finley Williamson, conductor; a concert by Margaret Harshaw, a lecture-recital by Henri Deering, and recitals by Rosa Lee Ott Davis, Caleb Cushing, Nelson T. Huffman, Donald Bolger, the Petersburg String Ensemble, J. Edgar Anderson, Vera Melone Conrad, Frances Houck, and the Hardin Piano Quartet.

April 18, the final day, was Junior Day and a recital by the state junior contest winners closed the convention.

## Maryland Federation of Music Clubs Meet in Convention

HAGERSTOWN, Md., April 20.—The annual convention of the Maryland Federation of Music Clubs ended here on April 4 with the election of officers. Mrs. Frank S. Rowe of Cumberland was named president; Mrs. Joseph C. Bryon, vice-president; Mrs. V. Trevaski of Cumberland, treasurer; Mrs. G. Franklin Onion of Baltimore, recording secretary, and Margaret Benson of Baltimore, corresponding secretary. Mrs. John A. Jardine, of Fargo, N. D., and president of the National Federation of Music Clubs, was the chief speaker.

F. C. B.

## CHILDREN'S PRIZES ARE AWARDED



Wide World

At the Last of the Season's Concerts for Children by the New York Philharmonic-Symphony, Ernest Schelling, Conductor, Prizes Were Awarded for the Best Notebooks of the Season

**A**T the conclusion of the thirteenth season of children's concerts by the New York Philharmonic-Symphony, Ernest Schelling, conductor, the morning was devoted to a program of requests by his youthful audiences and the presentation of medals and ribbons to the children who had handed in the best notebooks of comments on earlier concerts of the season.

Lily Pons, recently returned from a brief trip to Europe, and Mrs. John Sloane, chairman of the Philharmonic-Symphony Society's committee for these concerts, assisted Mr. Schelling in the distribution of prizes. Gladys Angelus, eleven, and William B. Nicoll, eight, were present to receive their awards. Ruth Young, fifteen, the third winner, was prevented from attending by

illness, but was represented by her brother.

Mr. Schelling announced a surplus of ribbons and presented these to Mme. Pons, Mrs. Sloane, John Corigliano, assistant concertmaster, and Maurice Van Praag, personnel manager. He also made known that the best notebooks of this series would be placed on exhibition here next fall along with those by children attending his concerts with the Baltimore Symphony.

The photograph shows, left to right: William Nicoll, eight, a medal winner; Lily Pons, who made the presentations; Gladys Angelus, eleven, a medal winner; Mr. Schelling, Toby Schwartz, eleven, a special award winner, and Theodore Cella, harpist of the orchestra, who led his own work, 'The Lido,' at this concert.



# 'NORMA', MUCH-EDITED, REVIVED IN BERLIN

**Bellini Work Returns to German Opera Stage After Thirty Years' Absence — "Elaborate Retouching" by Oehlmann Receives Approval of Public—New Arrangement of Lortzing's 'Hans Sachs'**

By GERALDINE DECOURCY

BERLIN, April 15.

THE most important event on the March opera calendar was the production of 'Norma' at the German Opera in Charlottenburg after an absence of over thirty years from the Berlin stage. The announcement of the revival aroused considerable interest as well as skepticism regarding the artistic value of such resuscitations, the young singers of today being what they are. Naturally, the critics were contemptuous (principally at Bellini's expense, be it said) but the response of the public could only be interpreted as a hundred per cent approval.

Scarcely any work over fifty years of age is now produced in Germany without elaborate retouching, either in the libretto, the translation, or the general arrangement. Frequently such efforts have their artistic justification, but one is often prone to suspect that the labor is prompted more by the prospect of royalties than by artistic interest, for in this country arrangers are considered as worthy of their hire as the composers themselves.

'Norma' was, of course, a tempting morsel in this respect and Werner Oehlmann, the reviser, went at his task with energy and thoroughness. He kept more or less to the original plot by Felice Romani, but provided his own text which went a step or two further than free translation. He reduced the characters to four and tried to weave the important arias, ensembles and interludes more closely together by eliminating all the elaborate finales and other vocal pyrotechnics. There were also a couple of transfusions from Bellini's early opera, 'Bianca e Fernando,' and the role of Adalgisa was transferred to a lyric soprano which may have horrified the purists. But there was neither the odor of sacrilege nor of frivolous experimentation about it, in fact, the net result was exceedingly interesting, so it had its own justification, if only on the grounds of expediency.

The forest setting by Paul Haferung filled the large stage to its entire depth and had both atmosphere and poetic

beauty. Hans Batteaux, who was in charge of the stage direction, had the singers and chorus enter from the extreme back of the stage which gave the effect of a gradual approach through a long alley of spreading oaks, lighted by the intermittent beams of a fitful moon. It was very impressive.

Elizabeth Friedrich who replaced Elsa Larcen in the title role, sang it most commendably, her lovely voice lending itself very gracefully to the exacting requirements of the part. She is said to have learned it in a fortnight, which is a feat in itself. In the hands of a thor-

zebue's comedy, 'Die deutschen Kleinstädter,' which he called 'Die kleine Stadt.' Through nationalistic fervor and the dearth of composers in the province of folk opera, all the discarded fragments of a more richly endowed epoch are now being resurrected in this way and adapted to contemporary ideals and purposes with all the trumpery of vulgar faith. This latest attempt at posthumous rehabilitation was no more successful than the rest, although it might pass muster in the provinces where the Singpiel is a favorite form of theatrical entertainment.



A Scene from the Revised 'Norma' Heard in Berlin: Hans Fidesser, in the Centre; Elisabeth Friedrich, in the Title Role, with the Two Children

ough and capable regisseur, she could easily take her place alongside such artists as Maria Müller and Lotte Lehmann, but roles such as Norma require something more than a beautiful voice to bring out their dramatic message, and this "something" she does not yet possess. Hans Fidesser as the Roman consul was slightly out of his vocal element in spite of the plaudits of the audience, but Wilhelm Schirp's fine baritone showed off to great advantage in the part of Oroveso.

A further novelty at this opera house was Paul Haertrich's arrangement of portions of Lortzing's 'Hans Sachs' to a new libretto of his own based on Kot-

Haertrich has picked out the best parts of the original score which the tidal wave of the 'Meistersinger' washed ashore as driftwood, and he has applied them ingeniously to his new pattern. But he filled in the many interstices with long stretches of dialogue that destroyed the musical continuity so that it seemed more like a naïve comedy with incidental music than a dialogue opera dignified by the name of Lortzing.

Alexander d'Arnals kept the machinery going for three hours with unremitting sprightliness, while the lovely voice of the young lyric soprano, Lore Hoffmann, compensated the music lovers in the audience for the Lenten quality of the fare.

The State Opera concentrated its attention on a very elaborate and beautiful staging of 'Rigoletto,' with scenery and costumes designed by Leo Pasetti of the Munich Opera. Apart from its decorative features and finished production, the performance was primarily distinguished by the magnificent vocal art of the Hungarian baritone, Alexander Sved, who is now one of the most fêted idols of the Berlin public. Both the Berlin opera houses have many fine male voices, but Sved dwarfs them all, especially when he is permitted to sing in Italian, in which he obviously feels more at home than in German.

The annual Tonkünstler Festival will be held in Weimar from June 12 to 18. This will be the seventy-fifth anniversary of its foundation and elaborate preparations are being made to give it a little greater significance than usual. The projected list of works to be performed is a very long one, but there are few new names among the composers. The most promising novelty is a new opera by Hermann Reutter of Stuttgart, entitled 'Dr. Johannes Faust.' There

**Federal Theatre Agency Reorganized and Incorporated with Reich Theatre Chamber —New Light Opera by Stolz—Wieland Wagner Concoives Decor for Father's Opera, 'Bärenhäuter'**

will also be a special concert devoted to electrical music which will present a concerto for trauntonium and orchestra written by Harald Genzmar.

The Bühnennachweis, or Federal Theatrical Agency, has been entirely reorganized and incorporated with the Reichs Theatre Chamber. In future, it will function as a sort of selection board charged with the representation of the professional interests of the artists and directors. No commission will be charged for engagements, but artists holding an engagement will be required to pay a regular membership fee of two per cent of their salary to the Theatre Chamber to cover administration expenses.

A new light opera by Robert Stolz called 'Zum goldenen Halbmond' was produced at the National Theatre in Osnabrück on March 25. The work, which is shortly to be produced in Paris and London, is an historical panorama from the year 1638 to the Vienna of today, filled with delightful melodies and giving ample opportunity for effective settings and picturesque costumes. It met with great success.

The Civic Theatre in Lübeck presented Siegfried Wagner's opera 'Bärenhäuter' in settings designed by the composer's eldest son, Wieland, now nineteen years of age. Young Wagner has been devoting himself for some time to photography and for the past two years has been working on stage designs for all his father's works. He is undoubtedly possessed of considerable talent and only needs the ripening touch of experience to give it practical direction. The scenes were executed by Franz Stassen of Bayreuth, as official representative of Wahnfried.

## RODZINSKI TO CONDUCT AT SALZBURG FESTIVAL

**First Resident American Leader to Receive Honor—Sails After End of Cleveland Season**

Shortly after he conducted the final concert of the Cleveland Orchestra season on April 18, Artur Rodzinski, who will be entrusted with the last eight weeks of the New York Philharmonic-Symphony's next season, sailed for Europe, accompanied by his wife on April 25 on the Conte de Savoia. His summer in Europe will be marked by his first appearance at the Salzburg Festival, where he will appear with Arturo Toscanini, Felix Weingartner and Bruno Walter, the first regular conductor of an American orchestra to be so honored. His initial concert there will be on Aug. 16, with the Vienna Philharmonic.

Mr. Rodzinski received the two signal honors from New York and Salzburg almost simultaneously with the closing of his third season as conductor of the Cleveland Orchestra, a season which marked the entrance into the repertoire of the tenth opera under his direction, with three performances of 'Parsifal,' on April 9, 11 and 13.

The executive committee of the Musical Arts Association and the board of directors of the Cleveland Orchestra Company has given Mr. Rodzinski a leave of absence to enable him to conduct the New York Philharmonic-Symphony from Feb. 22 to April 18, 1937.

## BUDAPEST HEARS ZADOR'S THREE-ACT OPERA, 'AZRA'

**Dohnányi Conducts Philharmonic with Thibaut as Soloist—Söetens in Recital**

BUDAPEST, April 15.—'Azra,' an opera in three acts by Eugène Zador to a libretto by Ernest Szép and arranged by Victor Lanyi, was given in Budapest the latter part of February. Jean Ferencsik conducted. The story resembles the tale of 'A Thousand and One Nights,' and the scenery was the work of a young Hungarian, Gustave Olah and the mise en scène was by André Rákai.

The seventh concert of the Budapest Philharmonic under Erno Dohnányi was given on March 2 in the Royal Opera House. Jacques Thibaut, French violinist, was soloist in Mozart's Concerto in D. The purely orchestral works per-

formed were Brahms's Third Symphony, the premiere of 'In the Realm of Fata Morgana,' by Ferdinand Rékai, an Hungarian, and Strauss's 'Till Eulenspiegel.'

Dohnányi and Thibaut gave a joint concert on March 5, the former at the piano, playing the Franck Sonata in A, a Mozart Sonata in the same tonality, and a Schubert Trio with the assistance of the Hungarian 'cellist, Eugène Kerpely.

Robert Söetens, French violinist, gave a recital on March 3 under the patronage of the French minister to Hungary, playing 'Le Tombeau,' Sonata in A Minor by Franck, Debussy's Sonata, Milhaud's 'Le Printemps,' and the 'Berceuse,' 'Habanera,' and 'Tzigane,' by Ravel. The recital was arranged by the Budapest Commission for Popular Culture.



# 'PARSIFAL' PRODUCED by CLEVELAND FORCES

(Continued from page 3)

chestra has been extended to the lyric drama.

Musically the 'Parsifal' performances were excellent. Mr. Rodzinski again showed his masterly ability as a conductor of opera, and his complete understanding of Wagner's score. Gertrude Kappel was a superb Kundry, admirably blending splendid singing and effective acting. Ludwig Hofmann sang the part of Gurnemanz with sympathy and nobility. Paul Althouse as Parsifal, Julius Huehn as Amfortas, Alfredo Gandolfi as Klingsor, and Eugene Loewenthal as Titurel completed the list of guest singers.

The Cleveland baritone, Maurice Goldman, appeared to excellent advantage as one of the knights. Other Clevelanders named in the program were: Donald Dame, Mildred Brenner, Elizabeth Stoeckler, Myron Ryan, George Vaughan, Alma Babb, Marie Simmelink Kraft, Irene Beamer, Tillie Schenker Fine, Grace Straw, Carabella Johnson, Jessica Freeman. Boris Goldovsky trained the Cleveland Orchestra Opera Chorus, Clare Metcalf prepared members of the Singers Club, and the "children's voices sounding from the cupola," in this case the organ loft, were those of the Boys Treble Clef Glee Club, directed by Griffith J. Jones. Mr. Goldovsky lectured for the members of the Women's Committee on 'Parsifal,' illustrating the music at the piano, prior to the performances.

In the symphony program of April 2 and 4, Mr. Rodzinski gave the American premiere of Shostakovich's suite from the ballet, 'The Golden Age,' and, for the first time anywhere, Normand Lockwood's symphonic poem, 'Erie.' Shostakovich's ballet has been produced at Leningrad. The suite is gay, spontaneous, and, it goes without saying, ironic. The music reveals by turns a theme in fugal style, a romanza, a ribald waltz, a polka, and a concluding boisterous country dance. As is usual with this composer, the percussion is important and the brass impertinent.



Scene from 'Parsifal' as Presented by the Cleveland Orchestra. Julius Huehn Is Seen as Amfortas

Mr. Lockwood's music, scholarly, competent, and monotonous, suffered in comparison with the bold abandoned melodies of the Soviet. Dalies Frantz was the soloist, playing Liszt's E Flat Piano Concerto. Mr. Rodzinski concluded the program with Brahms's C Minor Symphony.

Rudolph Ringwall, associate conduc-

tor, concluded seventeen concerts for children and young people, in cooperation with all the schools of Greater Cleveland, with the last of three concerts introducing fourth grade children to the orchestra, at Severance Hall on March 31. Admissions to the seventeen concerts totalled 31,677.

ERNESTINE ALDERSON

## CHAVEZ CONDUCTS BOSTON SYMPHONY; PHILADELPHIA ORCHESTRA IN VISIT

BOSTON, April 20.—The brief series of exciting orchestral events in Boston, which began with the memorable visit of Mr. Toscanini and the New York Philharmonic-Symphony Society sponsored by the Boston Symphony, came to a climax in a concert by the Philadelphia Orchestra on April 14, with Leopold Stokowski conducting.

The Philadelphia Orchestra program included a Toccata and Fugue in D Minor, Aria, Fugue in G Minor, 'Komm Süsser Tod,' and Passacaglia, all by Bach and all in transcriptions by Mr. Stokowski. Following the intermission came excerpts from 'Die Götterdämmerung,' comprising 'Siegfried's Rhine Journey,' 'Siegfried's Death' and 'Brünnhilde's Immolation,' performed in unbroken sequence. The orchestra played with all the dynamic contrast with which it has won an enviable reputation. Although the program revealed the technique of Mr. Stokowski as a transcriber and the virtues of the orchestra as an eloquent unit, we would have appreciated a symphonic work from a composer versed in the use of this form of expression. Following his customary procedure, Mr. Stokowski offered en-

cores—a novelty to Bostonians, by the way, and those who remained to listen (and about everyone did) were rewarded with a truly choice performance of that Thirteenth century liturgical chant in the Dorian mode, The 'Veni Emmanuel.'

Boston's own orchestra under Dr. Koussevitzky presented an oddly constructed program for its pair of concerts on April 10-11, at which time Carlos Chávez, Mexican composer, appeared as guest conductor in a pair of his own works, and Artur Schnabel appeared as piano soloist. The program:

'Russian Easter' ..... Rimsky-Korsakoff  
'Sinfonia de Antigone'; 'Sinfonia India' ..... Chávez

(Conducted by the composer)  
Chaconne ..... Bach-Casella  
Concerto No. 2, Op. 83 ..... Brahms  
Mr. Schnabel

Interest centred in the appearance of Mr. Chávez whose works were heard for the first time at these concerts. Of the work by the Mexican, the 'Antigone' is much the better. It is sparse, spare music, which the composer insists is a symphony and not a symphonic poem subject to a program. The melodies are elemental in import and often angular, and the harmonization re-

flects modern tendencies in tonal architecture. The compositions of Mr. Chávez are undoubtedly significant, yet we can but feel that he has not fully reached his creative stride. He uses no baton in conducting but singularly, he relies upon a score. Since he conducted his own works exclusively, one may not easily judge his interpretative ability, but on this occasion he secured the earnest cooperation of the orchestra, with whom he shared the cordial applause.

Dr. Koussevitzky conducted the 'Russian Easter' and the Chaconne together with the Brahms Concerto, in which orchestra and soloist combined to give one of the most poetic readings of the Andante movement which we have heard in a long, long time.

GRACE MAY STUTSMAN

### Iturbi Conducts in Buenos Aires after Accident

BUENOS AIRES, April 20.—José Iturbi, pianist and conductor, who suffered a slight sprain of the left wrist but was otherwise unhurt when the flying boat, the Puerto Rican Clipper, was wrecked at Port-of-Spain, Trinidad, on April 11, arrived here by plane on April 18 to conduct the Colon Theatre Orchestra's symphonic season. Mr. Iturbi led a rehearsal a half hour after landing from the plane here.

## N.Y. PHILHARMONIC SPONSORS CONTEST

Two Prizes of \$1,000 and \$500 to Go to Compositions by American Composers

Two prizes for orchestral compositions by native-born American composers will be awarded next season by the New York Philharmonic-Symphony Society and will be given performances by the orchestra. The first prize, \$1,000, is for a major work, requiring twenty minutes or more of playing time, cast in any form the composer sees fit. The second prize, \$500, will go to a shorter work, requiring from ten to twenty minutes, which may take the form of an overture, tone-poem, suite or any other composition which suits the composer's fancy.

Works submitted must be within the instrumental limits of the normal symphony orchestra and must never have been previously published nor performed. The closing date for entering the shorter compositions is Oct. 1. The winner among them will be played during the first ten weeks of the season under John Barbirolli. The longer works may be entered up to Jan. 1, and the winner in this classification will be heard under the baton of Artur Rodzinski during the last eight weeks of the season.

The society suggests that entries "have their roots in the American scene or derive their inspiration from indigenous folk or art sources," but the material, method of treatment, and the instrumentation are left entirely to the composer's discretion. The prizes will be awarded on strictly musical grounds without reference to literary or programmatic considerations.

Entry blanks are available at the offices of the Philharmonic-Symphony Society, 113 West 57th St., New York, where the scores also are to be addressed. Scores must be signed with a *nom de plume* and must bear no indication of the composer's true identity. An envelope must be attached bearing on the outside the *nom de plume* and the title of the work and, on the inside, the composer's real name and address. These envelopes will not be opened until the judges, whose names will be announced shortly, have made their decision.

The competition already has attracted much attention outside of New York, and several of the leading orchestras over the country have expressed desires to present the winning works after their Philharmonic-Symphony premieres. Mr. Rodzinski has offered to give a local premiere with the Cleveland Orchestra after he has introduced the longer composition in New York. Other orchestras which have shown interest in performing the works include those in Philadelphia, Minneapolis, Cincinnati, Rochester, Detroit, St. Louis, Washington, Portland, Ore., and Richmond, Va.

Honorable mention may be awarded to any composition which, in the opinion of the judges, merits such recognition. Such works also would receive performances by the orchestra with the composer's consent.

### French Children in Orchestra

A symphony orchestra composed of sixty children between the ages of seven and fourteen years, has just been founded in Lille, France. It is called 'The Baby Orchestra.'



# 'Give Us This Night' Stars Gladys Swarthout

'GIVE US This Night' is the second film vehicle Paramount has provided for Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, this time co-starring her with Jan Kiepura, Polish tenor, who makes his American screen debut in this picture although he has been seen—and heard—here before in foreign films.

Miss Swarthout sustained the impression given in her first picture, 'Rose of the Rancho,' that she is one of the music world's most distinguished contributions to motion pictures. As the rising young prima donna who launches the fisher-boy tenor upon an operatic career, she again displays glamor of person, beauty of voice, and suave screen presence.

The picture, naturally, is a melange of music, serious and popular, with a tenuous and somewhat worn thread of story incorporated to give continuity to the musical sequences. It concerns the fortunes of Antonio, the young Sorrento fisherman who knows that he "has a voice" and who unwittingly begins his career by throwing over-ripe fruit at a bragging opera singer who tortures Verdi melodies. Pursued by the police, Antonio seeks refuge in a church and there meets the prima donna, Maria, who sends him on to Naples to replace the outmoded Forcellini, played entertainingly by Alan Mowbray, in a new opera on the theme of 'Romeo and Juliet' composed by Bonetti. The latter role is taken Philip Merivale, noted star of the stage, who also is a newcomer to the screen. A complication of affections between the maestro, Miss Swarthout and Mr. Kiepura results in a last-minute departure on the part of the young tenor for his native village. There, however, he learns that the prima donna really loves him. He returns posthaste to the opera house, wins great success as Romeo and wins in addition, it hardly need be said, the hand of his Juliet.

The musical score, by Erich Wolfgang Korngold, is melodious, if not highly distinguished, and there are several arresting scenic pictures, particularly those of the Italian fishing village. Oscar Hammerstein, II, is author of the lyrics. The picture is adapted from a story by Jacques Bachrach and is directed by Alexander Hall.

## RARE MANUSCRIPTS DISPLAYED FOR EDUCATORS

### Wagner, Chopin, and Elgar Scores Among Priceless Exhibits at Conference

A novel feature of the exhibitors display in connection with the Music Educators National Conference held in New York early this month was the collection of original manuscripts of great masters contributed by Associated Music Publishers, Inc.

Principal among these priceless items were two works by Wagner, his 'Träume' and the page proof copy of 'Die Meistersinger' with the composer's corrections. The original manuscripts of Chopin's Mazurka in A Minor, Op.



© Paramount Productions, Inc.



Concerning Gladys Swarthout in Her New Film, 'Give Us This Night.' The Centre of Attraction, as of the Photographs Above, the Prima Donna Is Also Seen Here with the Young Tenor Whom She Saves from the Life of a Fisherman (Jan Kiepura), in Scenes from a New Version of 'Romeo and Juliet.' Mr. Kiepura Has a Solo Spot on His Fishing Boat (Above, Left), and a Brilliant Scene from the Opera Is at the Lower Left

## LOS ANGELES PLANS A NEW BOWL SERIES

### Philharmonic to Give Summer Concerts Beginning Season on July 7

LOS ANGELES, April 20.—The Southern California Association, which sponsors the concerts of the Philharmonic Orchestra, will again manage the summer season in Hollywood Bowl. Mrs. Leiland Atherton Irish, manager of the orchestra, will again lead the committees. Programs and events have not yet been arranged, but it is certain

that one of the leaders will be Otto Klemperer, who will return from a series of engagements in Europe in time for the summer concerts in Hollywood.

The season will open on July 7, continuing for eight weeks, as usual, with the difference that there will be but three concerts a week, instead of four.

## PROGRAMS ARE LISTED FOR WESTCHESTER FETE

### Ricci and Bentonelli to Be Soloists for Annual Event—Chorus of 500 Under Ross

WHITE PLAINS, N. Y., April 20.—The twelfth annual Westchester County Music Festival, under the general direction of Julian Olney, will be held on May 8 and 9 at the County Centre. A chorus of 500 men and women from every part of the county will appear under the baton of Hugh Ross, conductor of the Schola Cantorum of New York. Ruggiero Ricci, violinist, will be the guest star on the opening night, and Joseph Bentonelli, tenor of the Metropolitan Opera, will be featured on the second evening. Other soloists on the opening program will be the two vocal and instrumental winners of two county-wide competitions. Assisting the festival chorus, beside Mr. Bentonelli, at the

The programs will be given on Tuesday, Thursday and Friday nights. Saturday evening concerts have not been well patronized in the last few seasons, despite the fact that added attractions have often been provided. With three concerts a week, more time will be available for rehearsal.

The winter season has left a deficit of some \$80,000, which a strenuous campaign is now seeking to eliminate. A men's committee and a women's committee have assumed responsibility for the amount.

HAL D. CRAIN

closing performance will be Ethel Hayden, soprano, and John Gurney, bass.

The programs will be as follows:

Friday Evening, May 8:  
 'The Harp Weaver,' A Choral Ballad.....  
 .....Elinor Remick Warren  
 (Text by Edna St. Vincent Millay)  
 Treble Clef Chorus of White Plains  
 Contemporary Club  
 Antonia Brico, Conductor  
 Solo by Winner of Vocal Auditions  
 Concerto in A Minor.....Vieuxtemps  
 Mr. Ricci  
 Solo by Winner of Instrumental Auditions  
 Rondo Capriccioso.....Saint-Saëns  
 Habanera.....Sarasate  
 Russian Airs.....Wieniawski  
 Mr. Ricci  
 'Exultate Deo'.....Mabel Daniels  
 Festival Chorus  
 Saturday Evening, May 9:  
 'The Creation'.....Haydn  
 Mr. Bentonelli, Miss Hayden and  
 Mr. Gurney, with Festival Chorus  
 'Lovely Rosabelle'.....Chadwick  
 Festival Chorus  
 'Comedy Overture' on Negro Themes...Gilbert  
 Orchestra  
 'Prize Song' from 'Meistersinger'...Wagner  
 Mr. Bentonelli  
 Festival Chorus



# OTTORINO RESPIGHI, NOTED ITALIAN COMPOSER, DIES

## A Leading Spirit of His Musical Era; Was Four Times Visitor to America



A Snapshot and a Portrait of Ottorino Respighi. The Former Was Taken in the Garden of the Composers' Villa at Rome, Where He Died on April 18

**O**TTORINO RESPIGHI, noted Italian composer, died in Rome on April 18 at the age of fifty-six. He had been ill of a heart ailment only a short time and succumbed quietly in his sleep in the presence of his family and a few friends. With his passing Italy lost the most widely successful of the important group of composers who, nearly a generation ago, attracted wide attention by turning from the traditional opera of their country to symphonic composition. Like others of the group, however, Respighi subsequently achieved success in the lyric theatre, and the world knew him as an opera composer as well as a writer of symphonic poems and other works for orchestra and chamber groups.

Regarded twenty years ago as one of the leading spirits among the younger Italian musicians who were the modernists of their era, Respighi was one of ten noted composers of his country who in 1933 signed a manifesto against the newer "modern" music, declaring that it was "an art which does not have any human content and desires to be merely a mechanical demonstration and a cerebral puzzle."

### Well Known in America

He was well known in America, having appeared here as guest conductor in performances of his own music. Of his tone poems, 'The Fountains of Rome' and 'The Pines of Rome' have, in particular, achieved many performances, the latter having been announced for the last of Arturo Toscanini's Thursday evening performances with the New York Philharmonic-Symphony. Though not similarly successful, his opera 'La Campana Sommersa' ('The Sunken Bell') brought him to the attention of Metropolitan opera patrons. Chicago music lovers came to know him similarly through the production of his final operatic work, 'La Fiamma,'

of which the Chicago City Opera gave the American premiere on Dec. 2, 1935. He had other ties to the American public in his American pupils.

Born in Bologna, July 9, 1879, Respighi began his musical education at the Liceo Musicale in his home city, in 1892, studying violin with Federico Sarti and composition with Giuseppe Martucci. In 1899, he graduated with first diplomas in both violin and composition and for a while was undecided which field of activity to pursue. He finally chose composition and when Martucci left Bologna for Naples, Respighi made up his mind to continue his studies further afield. He went, accordingly, in 1902, to St. Petersburg where he became a pupil of Rimsky-Korsakoff, and later to Berlin where he was under the tutelage of Max Bruch. In 1913, he was engaged as teacher of composition at the Accademia di Santa Cecilia in Rome, and in 1923, was appointed director of the same institution, succeeding Marco Enrico Bossi by the unanimous vote of a commission which included Puccini and Cilea among its members.

Respighi and his wife made four visits to this country, the first in 1925, effecting his American debut as soloist in the world premiere of his Concerto in the Mixolydian Mode with the New York Philharmonic with Mengelberg, on Dec. 31 of that year. 'The Pines of Rome' had its first American performance by the Philharmonic under Arturo Toscanini the same season. What was probably the first performance of any of his orchestral works in this country was that of 'The Fountains of Rome' by the same orchestra under Josef Stransky on Feb. 13, 1919. In the interim his 'Ballata delle Gnomidi' the 'Sinfonia Drammatica' and the 'Concerto Gregoriano' for violin and orchestra had been given here. He returned in 1927.

Respighi made his third American visit in 1928 when he witnessed the American premiere at the Metropolitan of his

opera, 'La Campana Sommersa' which was given on Nov. 24 of that year, with Elisabeth Rethberg, Giovanni Martinelli, Giuseppe De Luca and Ezio Pinza in the main roles. The work is based upon Gerhard Hauptmann's drama 'Die Versunkene Glocke' which had been produced in English in this country by E. H. Sothorn and Virginia Harned in 1899. The world premiere of the opera occurred in Hamburg in 1927.

On this visit Respighi also gave the first performance anywhere of his Toccata for piano and orchestra with the Philharmonic-Symphony, playing the solo part. His final visit was in 1932 when the world-premiere of his "concert tryptich," 'Maria Egiziaca' ('The Egyptian Mary'), was given in Carnegie Hall on March 16, at a special concert for the benefit of the Philharmonic-Symphony's pension fund. Toscanini was to have conducted this performance, but when he was unable to return to New York for his second tenure of the season, the composer was invited to come to prepare and conduct the premiere. The work, which is a setting of a mystery by Claudio Guastalla, is a blend of oratorio and music drama.

The composer remained in America about a month and while here composed his first work for band in memory of John Philip Sousa who had died the previous month. The composition, 'Huntingtower Ballad,' was played at a memorial concert for the famous bandmaster in Washington on April 17, 1932.

Respighi expressed himself enthusiastically on the subject of American orchestras, which he said he considered the best in the world, because the finest players obtainable were engaged irrespective of their nationality. He also said that they played "with a zest that gladdens the heart of the conductor." He liked American jazz in which, according to him "the rhythm comes first and the music second. But as a new form of music it is interesting to me."

Respighi's last operatic work, 'La Fiamma,' was projected in 1932 and had its premiere in Rome in March, 1934.

### Works Covers Wide Field

His compositions covered a very wide field. Among his operas, his first was 'Il Re Enzo' (King Enzo) a comic opera produced in Bologna in 1905. 'Semirama' was produced in the same city, five years later. 'Belfagor' was given in Milan in 1923. He composed the ballet 'Scherzo Veneziano' for Leonidoff, who performed it in London in 1920, and 'La Boutique Fantasque' ('The Fantastic Toy Shop'), arranged from Rossini, for the Ballet Russe, also produced in London in 1919.

'The Sleeping Beauty,' a charming miniature work written for the Podrecca marionette theatre in Rome, was given by Podrecca in New York. Respighi's most popular orchestral works have been 'The Fountains of Rome,' 'The Pines of Rome' and 'Roman Festivals,' the last of which dates from 1928. Among his songs, 'Nebbie' ('Mists') has been widely sung. He also wrote chamber music for various combinations of instruments, including two string quartets and a sonata for

violin and piano. His output included arrangements of works by Monteverdi, Vitali and Bach.

The composer's wife, Elsa Olivieri Sangiacomo Respighi, a native of Rome, was a pupil of Sgambati and later of her husband. She has composed a number of songs, a symphonic poem, a dance suite for orchestra and a fairy opera, 'Fior di Neve.' J. A. H.

### HONOR STEPHEN FOSTER

#### Foundation Inaugurated in Memory of American Composer

WASHINGTON, D. C., April 20.—In honor of Stephen Collins Foster and with the aim of aiding young musicians, the Stephen Foster Memorial Foundation has been inaugurated through the efforts of Mrs. Luther Johnson, wife of Congressman Johnson of Texas, and Dr. Edwin N. C. Barnes, director of music in the public schools of Washington.

It is the intention of the foundation to hold an annual Foster Week which will include the date of the composer's death, Jan. 13, when an effort will be made to have Foster's music featured in schools, theatres and clubs throughout the nation; to create a fund which shall be used solely for the benefit of needy young musicians of unquestioned ability, and to bring about a renaissance in singing by the American people through an ever widening knowledge and appreciation of the Foster songs. The honorary president is Josiah Kerby Lilly of Indianapolis, who has made significant contributions to Fosteriana; president, Mrs. Luther Johnson; vice-presidents, Dr. Arthur Foote, Peter Dykema and Herman Smith; organizer and executive secretary, Dr. Barnes and treasurer, R. F. Harris. Among the musicians included in the large number of members of the advisory board are Dr. Walter Damrosch, Arthur Farwell, Dr. Howard Hanson, A. Walter Kramer and John Powell.

Dr. Edwin N. C. Barnes made an address on the foundation at a session of the Musical Educators National Conference at the Metropolitan Opera House, New York, on April 2.

#### The Bohemians Dedicate Program to Rubin Goldmark

The program at the seventh regular monthly meeting of The Bohemians at the Harvard Club on April 6 was dedicated to the memory of Rubin Goldmark, its late president. After an address by Edwin T. Rice, the Andante Cantabile from Beethoven's Trio in B Flat, Op. 97, was performed by Ernest Hutcheson, Albert Stoessel and Willem Willeke. Emanuel List sang Schubert's 'Das Grab,' and Josef Hofmann played Chopin's Sonata in B Flat Minor, Op. 35.

#### American Guild Elects Tibbett President

The recently formed American Guild of Musical Artists, Inc., elected Lawrence Tibbett, Metropolitan Opera baritone, as its president at its first annual meeting in the Hotel Plaza on April 17. The vice-presidents are Jascha Heifetz, Alma Gluck, Deems Taylor and Richard Bonelli.





## Dear Musical America:

Words are only words but we don't have to go in for the five-dollar variety to take a fancy for one now and then. For instance there's the word 'quotable.' It applies where 'quotable' falls a little short. Most writers are quotable, even those who write about music. But not nearly so many are really quoteworthy.

Take the critics as an example. I find Ernest Newman of the London Sunday Times so quoteworthy that he is something of a pest. How not to quote him is a journalistic problem.

After having adamantly stuck by a resolution not to do so for weeks, even in admonishing my imps, I find myself face to face with a series of four articles on 'What is Inspiration' that tempt me beyond my self control. Now I have no intention of trying to paraphrase or pre-digest these articles for you. But I think you will relish reading Mr. Newman's advice to one of those who promptly took issue with him on the main point of his thesis—that of inspiration' being something engendered by work, rather than a musical bolt out of the blue. So, renegade though I be, I hereby quote:

"Finally I must say a soothing word to an English composer who writes to me hotly disputing the truth of my remarks about Beethoven, Bach and Wagner, for example, settling down after breakfast each morning to the day's job of writing, and almost invariably finding that 'inspiration'—if we are to call it that—came with the mere process of driving the pen along the paper. My correspondent assures me that many a day he sits and stares for long periods at the paper, but inspiration simply will not come; and he seems to think I ought to do something about it. I am afraid I can only throw out the timid suggestion that perhaps he uses the wrong kind of paper. If I can find out where Beethoven used to buy his music paper I will send the gentleman the address."

\*\*\*

At one of its rehearsals recently the National Orchestral Association, which Leon Barzin conducts, gave a reading with the composer at the piano, of Henry Holden Huss's Piano Concerto in B. I wonder how many who are interested in native music know this work? It has had a wonderful career, played by its composer with a number of our leading orchestras and by the German pianist, Adele aus der Ohe (to whom it is dedicated) with as many of them, or more.

In its performances it was always well

received. I can understand that, for it is a beautiful work, written for the piano by a man who has played and taught it for fifty years and orchestrated not only well but appropriately. Those who heard it at the National Orchestral Association rehearsal spoke enthusiastically of it. It would be splendid if Mr. Huss were asked to perform it next season with one of our orchestras. I'd call it a fitting and worthy revival. For it is one of the best American piano concertos; it is, in fact, one of the best piano concertos since Brahms!

\*\*\*

Some day some wag will interview the music critics on what they really think about the ballet. If he can get their confidence, he may be able to print a yarn that will cause them to resign in a body.

You know, of course, that even in New York most of the reviewing of dance programs is done by the men who write about opera, symphony and other doings of a musical character. Some of them are free to admit that to know all there is to know about music is something of a bother in itself, without being called upon to consider leaps and elbows. Of course, as a musical form (as well as an old dance) the passacaglia is something about which they can be expected to discourse profoundly. But does that mean they must be authorities also on the *pas de deux*?

Any city editor will tell you, however, that covering up what one doesn't know is one of the pre-requisites of a good newspaperman. And surely the music critics can be depended upon to be good newspapermen. It is with something of alarm, therefore, that I have read some strange sayings in the writings of Samuel Chotzinoff in the New York Post. What is the city editor to say about such an animadversion as this?

"As one who knows nothing about the ballet, and often wonders whether anyone else does"—

And in what kind of a predicament does that place his confrères, whose job it is to know all about everything, including the ballet? They have my heartfelt sympathy.

If I were a music critic—and thank heaven, I'm not—I might feel reasonably competent to write about the traditional ballet. But when it came to expressional abstractions of the modern manner, I—but nothing of my own con-

fessing is going to sully my reputation as a good newspaperman.

Somewhere I saw a cartoon of two art critics examining a wildly futuristic painting. Said No. 1 to No. 2: "I don't know what it is, but whatever it is, it's too obvious."

"And so"—again to quote Mr. Chotzinoff, this time with respect to the prodigiously admired Martha Graham—"we rose up like one woman and left the hall."

\*\*\*

There's nothing more nefarious than a whispering campaign. A few years ago one was begun by some musicians jealous of a certain noted conductor. He had been ill, very ill. Within a few months a campaign was begun which insisted on the fact that he was not recuperating, despite authentic reports that he was; that he would not be able to conduct again, and similar unkind statements. I wonder how the individuals who were guilty of this scandalous gossip feel now. For the conductor, whom they thought they were finishing off, has been conducting ever since, has put to his achievement two very big seasons of work, and has now been re-engaged by his orchestra.

I came across a similar campaign the other day. They have been trying to hurt the coming season of one of the best of American string quartets, if not the best, by spreading a report that the first violinist, one of the finest violinists, by the way, ever produced in this country, a more consummate player than the leaders of any other American quartet, is to give up his chamber music career and become concertmaster of a prominent symphony orchestra. I can deny that vigorously. They'd like him to disband his quartet, those "dears" who malign him, but he's not going to oblige them, even if he has to keep on the fight he has made to maintain his first-class string quartet.

I have written the above paragraph without names, purposely. Those who know what's going on in music will understand. The names are known, of course, to my Satanic self.

\*\*\*

I know you don't print verse and that you return manuscripts that attempt to say in verse things that had better be said, or that can be said better, in prose. But I have received one that I recom-

mend to you. The author modestly offers it with the words: "if you ever decide to open a 'Cries of Anguish' department, consider this item, please."

Will we? I'll say we will! Here it is:

## AIR CONDITIONING

Here's wishing that Moussorgsky's Flea Would go and climb Joyce Kilmer's Tree;

That Volga Boatmen and their load Would disappear down Glory Road, Each having taken as a wife Some gal who screams that She Loves Life.

Here's wishing hard that Going Home Meant one-way tickets, say, to Nome, And here's objecting to be fed On Mammy's moldy Short'nin' Bread. If only all these pests would go I'd revel in my radio.

FRANCIS BOARDMAN

Yes, Frances Boardman it is. And it's not another one; it's the Frances Boardman, the erudite music critic of the St. Paul Dispatch, whose writings are known to many over the land. I am sure that what she has said will strike a response in many a bosom, not the bosoms, of course, of the composers mentioned and implied. But they have had solace enough from the royalties on these best-selling songs of theirs. So why should they worry about a bit of very clever verse?

\*\*\*

I see with pleasure that in the 'Parsifal' performances given in Cleveland recently under Rodzinski, Paul Althouse made a deep impression in the title role and Julius Huehn won marked favor as Amfortas. This was the first time Althouse had sung the role, and, although I'm not sure, I think it was similarly a new undertaking for Huehn.

Strange how these fine American artists can get a chance and get well paid to sing these roles in a big city like Cleveland; yet at the Metropolitan Opera, of which they are members, neither one had a chance in 'Parsifal' this season. In Holy Week the management billed Melchior on Wednesday evening and Good Friday afternoon, when one of these appearances might have been given to Althouse. Of course, he wasn't available, due to his engagement in Cleveland to sing 'Parsifal' on April 9, 11 and 13. But had he known early in the season that he was to sing 'Parsifal' in New York on April 8 or 10, he would have reserved the date.

\*\*\*

The news that Tito Schipa is to make his bow on May Day in Milan as a conductor need not give surprise to anyone who heard him play the guitar accompaniment to the serenade in 'The Barber of Seville' and sing it at the same time. Nor should we be astounded by the fact that the work he will conduct is his own opera, 'Principessa Liana,' for the tenor has experimented with composition before this. The outcome of Mr. Schipa's new departure will be awaited with interest, as the operatic artist of genuine musicianship remains, I suspect, the exception to the rule. I know a baritone, formerly one of the fine singers and actors at the Metropolitan, who was such an indifferent musician that he could only pick out tunes on the piano with one finger! I wonder how many on the Metropolitan's roster could work out a figured bass? No, I'm not referring to Chaliapin as Leporello! says your

## SCHERZANDO SKETCHES

No. 5

By George Hager



The new prima donna (meekly): "Yes, Major,—er—er—I mean Maestro."

*Mephisto*



## CINCINNATI HEARS ALL-BRAHMS LIST

**Friedberg Soloist in Piano Concerto Under Baton of Goossens**

CINCINNATI, April 20.—(Carl Friedberg, pianist, was soloist in an all-Brahms program given on April 3 by Eugene Goossens and the Cincinnati Symphony. The monumental B Flat Concerto looms massively among the masterpieces of piano literature, and yet it lacks, to a surprising degree, the contemplative and profound philosophy we are prone to associate with greatness. However, Mr. Friedberg suggested at least some of the less frequently revealed aspects of Brahms, aspects which only a mature musician could uncover. Finely-tempered phrasing and an adroit technique were only the more obvious means employed, the latter being by no means a mere incident in so exacting a work. The orchestra performed with unusual feeling. Particularly inspired was the exquisite cello solo in the Andante, played by Karl Kirksmith.

The remainder of the program consisted of two of the composer's best-loved works: the "Academic Festival Overture, that ebullient potpourri of beer-hall ballads, and the E Minor Symphony. The orchestra showed no signs of fatigue following the ordeal of the concerto.

### Last Young People's Concert

The final Young People's concert of the season was presented on March 30, Mr. Goossens conducting. As the final episode, also, in a series illustrating the music of various nations, this program was devoted to the work of English and American composers, including Vaughan Williams's Overture to "The Wasps," Delius's "On Hearing the First Cuckoo in Spring," MacDowell's "To a Wild Rose," Deems Taylor's "Looking Glass Insects," a movement from Hanson's "Nordic" Symphony; Percy Grainger's "Shepherd's Hey," a movement from Stillman-Kelley's "Alice in Wonderland," and finally Elgar's long-suffering "Pomp and Circumstance."

The Cincinnati Bach Society celebrated on March 31 the 251st anniversary of J. S. Bach, at the residence of Emma L. Roedter. The Cantata, "Freue Dich" was performed, under Louis Engrott. Several ensemble works were also played.

### Chamber Ensemble Heard

Two beautiful chamber works were performed by the Cincinnati Chamber String Ensemble, Vladimir Bakaleinikoff conducting, at their last concert of the season on April 5th, the Quartet, Op. 20 of Gliere, and Tchaikovsky's "Serenade" for strings, Op. 48. The artists were, besides Mr. Bakaleinikoff, Howard Calk, Samuel Rubinstein, Ernest Pack, Julian Pulkowsky, Herman Goelich, Mihail Stolarevsky, Karl Kirksmith, Fritz Bruch, and Louis Winsel, all members of the Cincinnati Symphony.

Artur Schnabel and Bronislaw Huberman offered a program of sonatas for violin and piano on April 2 in the Netherland Plaza Hotel. Their appearance culminated a brilliant array of artists which the Matinee Musicale Club, under Mrs. Adolf Hahn, has brought before local audiences. Their program included Brahms's Sonata in D Minor, Beethoven's Sonata in G and Schubert's Fantasia in C.

RICHARD LEIGHTON

## ORCHESTRA TO HOLD SCHOLARSHIP AUDITIONS ON TOUR



Alfred Reginald Allen



Dr. Josef Hofmann



Leopold Stokowski



Charles O'Connell

YOUNG and talented musicians along the route of the Philadelphia Orchestra's coast-to-coast tour may win free scholarships to the Curtis Institute of Music, it is disclosed by Dr. Josef Hofmann, director of the institute. Through the co-operation of Dr. Hofmann, Mr. Stokowski, Alfred Reginald Allen, manager of the orchestra, and Charles O'Connell of RCA-Victor, a plan has been worked out by which members of

the orchestra, who are also members of the Curtis faculty, will give auditions while on tour to young instrumentalists aspiring to become orchestra players. Those measuring up to the standards of the school will be admitted to the orchestra department.

Applicants playing violin, viola, cello, string bass, bassoon, clarinet, oboe, flute, trombone, trumpet, tuba or French horn will be given opportunities for tryouts.

Applications should be made well in advance through RCA-Victor district managers or dealers in the tour cities. Those cities and the dates for the auditions are as follows: Los Angeles, April 27; Hollywood, April 28; San Francisco, May 1 and 2; Denver, May 6; Omaha, May 8; St. Louis, May 9; Milwaukee, May 11; Cleveland, May 12, and Ann Arbor, May 13. Several auditions have already been given.

## PHILADELPHIA ATTENDS RECITAL EVENTS

### Vocal, Instrumental and Chamber Programs Heard During Fortnight

PHILADELPHIA, April 20.—A trio of sonatas by Schumann, Beethoven and Chopin constituted a notable program performed on April 2 by Josef Hofmann, in Casimir Hall, Curtis Institute of Music. On April 6, Elsa Hilger, cellist and a member of the Philadelphia Orchestra, appeared in the Academy of Music Foyer. Miss Hilger successfully essayed a program which opened with the effective Haydn concerto in D. Greta Hilger assisted at the piano.

The seventy-fifth anniversary of Ignace Paderewski's birth was observed here on April 16 with a concert in Casimir Hall, Curtis Institute of Music; a program of compositions by the distinguished Polish pianist being performed by Mr. and Mrs. Sigismond Stojowski, pianists, and Eudice Shapiro, violinist.

### Piano Duo Heard

On April 1, Edith di Bartolo, pianist, and Alvin Rudnitzky, violinist, were heard in the ballroom of the Barclay, the recital being the third in a series sponsored by the American Society of the Musical Arts.

Works for two pianos, as well as solo items were given by Ida Meroff and Louise Kazze in the Academy of Music Foyer on April 14. On the same evening the American Opera Guild, a local organization, presented excerpts from Verdi's "La Forza del Destino," "Traviata" and "Aida" and Smetana's "The Bartered Bride."

On April 15 a joint recital was given by Alice Gregory, pianist, and Isabel Ogden, soprano, in Lester Hall, the latter being accompanied by Guido Ferranti. A vocal recital, with a program of pleasing variety was given by Edith Miller, soprano, in Lester Hall on April 16. Clarice Duke Collins was the accompanist.

A convincing demonstration of what may be achieved by a school musical organization was given here on April 10, when the Joliet Township High School Band, of Joliet, Ill., played in Irvine Auditorium. Conducted by A. R. McAllister, the band manifested an admirable instrumental unity in works by Tchaikovsky, Bach, Rimsky-Korsakoff and others.

### Grace Moore Ends Series

A large audience hailed Grace Moore, soprano, in the Academy of Music on March 26, as the final event of this season's All Star Concert Series, Emma Feldman, manager. Marcel Hubert, cellist, was assisting artist, and Gibner King accompanied both.

William M. Kincaid, first flutist of the Philadelphia Orchestra, Wilbur Evans, baritone, and Ellis Clark Hamman, pianist, gave a very successful program at the Barclay, on the same evening. Mr. Kincaid, in recital, too rarely heard, played solos and collaborated with Mr. Hamman in sonatas by Marcello and Pierné. In addition to songs, Mr. Evans sang an aria from Bach's "Liebster Immanuel, Herzog der Frommen," with Mr. Kincaid performing the flute obbligato, and Mr. Hamman the continuo.

At the New Century Auditorium, Waldemar Giese, member of the contrabass section of the Philadelphia Orchestra gave a convincing virtuoso display on the same evening. He was assisted by Gabriel Braverman, viola, and Maurice B. Katz, pianist. Outstanding was the first performance of Henning's Introduction and Rondo for viola and bass.

Guy Marriner, pianist, in lecture-recital at the Franklin Institute on March 22, discussed Brahms and Chopin, developments in German Lieder, and the Russian national group. He was assisted by Dorothy Fox, soprano.

Edna Haddock, soprano and Robert Elmore, pianist, appeared in joint recital in the Barclay on March 23, sponsored by the recently formed American Society of Musical Arts.

sored by the recently formed American Society of Musical Arts.

Paying a return visit, Col. W. de Basil's Ballet Russe gave three performances in the Academy of Music, two on March 18, and a matinee on March 21, all attracting good sized audiences. Ted Shawn and his group of eight male dancers made their first appearance here under the auspices of the Philadelphia Forum before a large audience on March 18 at the Academy of Music.

WILLIAM E. SMITH

## Philadelphians Begin Long National Tour

(Continued from page 3)

a major symphony orchestra.

The program in each city was chosen by a poll of local music-lovers. Earlier in the season, lists of the orchestra's repertoire were sent to all of the itinerary cities and members of the prospective audiences indicated their choices. Bach and Wagner received an overwhelming majority with Sibelius and Brahms tied for second place. Debussy, Ravel and modern European and American composers were also favored.

Made possible through the sponsorship of the RCA-Victor Company, the tour will include the following centres: Hartford, Boston, Springfield (Mass.), Toronto, Chicago, Urbana, Evansville, Atlanta, New Orleans, Birmingham, Little Rock, Dallas, El Paso, Phoenix, Hollywood, Santa Barbara, San Francisco, Salt Lake City, Denver, Holdrege, Omaha, St. Louis, Minneapolis, Milwaukee, Cleveland, Ann Arbor, and New York.

The entourage, in addition to Mr. Stokowski and the 103 members of the orchestra, will include two associate conductors, Charles O'Connell and Saul Caston; Alfred R. Allen, manager of the orchestra; Louis A. Mattson, assistant manager; Charles L. Wagner and his associate, Edward A. Snowden, concert managers; Fred Thompson, of RCA-Victor; John L. Potter of NBC, Marshall Betz, veteran baggageman of the Philadelphia Orchestra and his assistant.



## PLANS MADE FOR CLEVELAND SEASON

### Rodzinski, Ringwall and Guests Will Conduct Orchestra—Saturday Series Changed

CLEVELAND, April 20.—Artur Rodzinski will continue as conductor of the Cleveland Orchestra and Rudolph Ringwall will be his associate for the 1936-37 season, according to a recent announcement from the board of directors. Dr. Rodzinski will conduct the first thirteen symphony concerts and two operas before going to New York, returning for the final spring program.

For the six pairs of concerts in February, March and April, the orchestra will be heard under several guest conductors and Mr. Ringwall.

There will be twenty Thursday evening and twenty Saturday evening concerts in addition to two Thursday evening and two Saturday evening opera performances. The Saturday concerts, traditionally in the afternoon, have been changed to evening in response to numerous public requests.

The concert series will include two important choral works with soloists. Artists appearing with the orchestra as soloists will include Jascha Heifetz, Josef Hofmann, Vladimir Horowitz, Nathan Milstein, Gregor Piatigorsky, Myra Hess, Eugene List, Ruth Breton, Erno Valasek, Beryl Rubinstein, Joseph Fuchs and Carlton Cooley.

### Toscanini's First Program with Palestine Symphony Listed

Arturo Toscanini will make his first appearance as conductor of the new Palestine Symphony at the end of October, playing the 'Nocturne' and Scherzo from Mendelssohn's 'Midsummer Night's Dream' music, the Over-

ture to Weber's 'Oberon,' Brahms's Second Symphony, Schubert's 'Unfinished' Symphony and Beethoven's 'Leonore' Overture, No. 2. He will give the program in Tel-Aviv, Haifa and Jerusalem. Mr. Toscanini will arrive in Palestine about the middle of October. Bronislaw Huberman, violinist, is founder and organizer of the orchestra.

The symphony will begin rehearsals in September under Hans W. Steinberg and negotiations are under way for a possible tour of Egypt with Mr. Toscanini as conductor. The series of concerts by the orchestra will last until the end of April. Other conductors include Issay Dobrowen, Michael Taube and Mr. Steinberg.

### MUSIC MANUSCRIPT FILMS FOR LIBRARY

#### 'Toscanini Collection' Sponsored at New York Institution by Countess Mercati

A private showing of films of original musical manuscripts was given at the New York Public Library on April 9 by invitation from Countess Mercati, who is sponsoring a collection of such films at the library "to be known as the Toscanini Collection, in recognition of the great contribution made by this eminent conductor to the musical life in New York City." Mr. Toscanini attended the showing.

"The recent development of photographic reproduction on microfilms offers something new in this field," said the Countess, "and we hope to benefit the student of music by starting in the New York Public Library a systematic effort to reproduce on sixteen or thirty-six millimeter films the 40,000 musical photographs of original scores now in the Albertina Museum in Vienna as well as the wealth of material now held in other cities of the world, naturally including our own great American music."

## ORCHESTRAL SEASON ENDS IN WASHINGTON

### National Symphony and Philadelphia Orchestra Give Concluding Programs

WASHINGTON, April 20.—The orchestral season was brought to a close during the first week of April with the final concerts of the National Symphony and the visiting Philadelphia Orchestra. Dr. Kindler played the request program which this year was particularly interesting due to the many important works chosen by vote by the patrons of the concerts. The program included Beethoven's 'Egmont' Overture, Brahms's Symphony No. 1, 'Circles of Washington' by R. Deane Shure, local composer, the Allegro from Tchaikovsky's 'Pathétique' Symphony, the Intermezzo from Wolf-Ferrari's 'Jewels of the Madonna' and excerpts from Moussorgsky's 'Boris Godounoff' which Dr. Kindler had arranged for orchestra.

The last concert of the Philadelphia Orchestra was led by Leopold Stokowski who was unable to fulfill a former engagement due to illness. The program was excellently chosen with the first part devoted to excerpts from 'Parsifal' and the last concluded by Rimsky-Korsakoff's 'Russian Easter.'

Nelson Eddy's recital on Mrs. Dorsey's series on Easter Sunday was a great success. Theodore Paxson was the accompanist. Pan American Day was celebrated at the Pan American Union on April 14, and brought to Washington Angelita Loyo, Mexican soprano, and Julio Martinez Oyanguen of Uruguay. The United Service Band under Captain Branson Taylor, Captain T. F. Darcy and Lt. Charles Benter, gave a program of Latin American music. The secretary of state, Hon. Cordell Hull, made an address. George

Wilson was the accompanist for Senorita Loyo.

Florence Foster Jenkins gave an informal song recital at the Mayflower Hotel recently. Eddy Brown, violinist, began his six weeks master class instruction in Washington on April 15, under the management of Elena de Sayn, director of Concerts Intimes. The spring concert course of Concerts Intimes, 'The Education and Young Artists Series' will be inaugurated on April 27 by Grace Adams East, concert trumpeter of California.

ALICE EVERSMAN

## CINCINNATI AGAIN ENGAGES GOOSSENS

### Conductor to Continue Leadership of Symphony in 1936-37—Four Operas Are Planned

CINCINNATI, April 20.—Eugene Goossens will again conduct the Cincinnati Symphony for the season of 1936-37, it was announced on April 14 by Lucien Wulsin, chairman of the Cincinnati Symphony Orchestra Board. Tentative plans include a regular series of sixteen pairs of concerts, four opera productions, four performances with the Monte Carlo Ballet Russe, and a series of Young People's Concerts. Popular concerts have apparently been omitted.

The concerts will be given in Music Hall, the venerable original home of the orchestra, instead of Emery Auditorium, where they have been given for the past twenty-five years. The ostensible reason was the larger seating capacity of Music Hall.

Also made public is the resignation of Stuart Thompson, business manager of the Cincinnati Orchestra for the last six years, to take effect June 1.

RICHARD LEIGHTON

## Birthday Dinner Honors Kate S. Chittenden, Active as Teacher for 62 Years



Standard Flashlight

KATE S. CHITTENDEN, pianist and teacher, professor emeritus at Vassar College and honorary director of the Hartley House Music School, was tendered a birthday dinner by the Alumni Association of the American

Institute of Applied Music and the Metropolitan College of Music at the Town Hall Club on April 17.

The occasion was an impressive one since it celebrated Miss Chittenden's eightieth anniversary and sixty-two

years of active teaching. A large number of prominent musicians and friends of the noted pedagogue were present. Dr. J. Lawrence Erb was toastmaster and other speakers included Daniel Gregory Mason of Columbia University,

Mrs. W. L. MacFarland, Dorothy Lawton and Dr. Henry Noble MacCracken, president of Vassar. Miss Chittenden gave an interesting address. A reception to the guests took place after the dinner. S.



# ORCHESTRAS: Visiting Organizations Say 'Au Revoir'

**FAREWELL** visits to New York by the Boston Symphony and the Philadelphia Orchestra gave additional impetus to a fortnight which was made memorable by Arturo Toscanini's all-Debussy program with the Philharmonic-Symphony. Serge Koussevitzky presented two novelties in one of his two appearances—Edward Burlingame Hill's Sinfonietta for Strings and Alfredo Casella's transcription of the Bach Chaconne. Leopold Stokowski capped an hour's devotion to music from 'Parsifal' by raucous Shostakovich and brilliant Rimsky-Korsakoff.

Antonia Brico introduced Elinor Remick Warren's choral setting of 'The Harp Weaver' at the final concert of

the New York Women's Symphony. Appearing with the Philharmonic-Symphony under Hans Lange were the Pro Arte String Quartet, Ignace Straszfogel and Mishel Piaastro.

## Koussevitzky's Bostonians Present Their Final Evening Program

Boston Symphony, Serge Koussevitzky, conductor. Carnegie Hall, April 2, evening:

Symphony in E Flat (B. & H. No. 99)

Finale, Adagio, Symphony No. 9.....Haydn  
Symphony No. 2.....Mahler  
Symphony No. 2.....Sibelius

As this was a farewell for the season, so far as the Bostonians' evening audiences in Manhattan were concerned, a demonstration was to be expected at the close of the program. However, the turmoil of approbation that Dr. Koussevitzky had to acknowledge for himself and his players so transcended the usual show of enthusiasm at such partings as actually to justify the sadly overworked term, ovation. Cheers and stampings were mingled with excited handclapping.

The finale of the Sibelius Second Symphony, played as the Koussevitzkians played it, was something to shout about. The conductor made no mistake when he placed this work last on the program. The performance was one of a climactic splendor that reached its peak in the final pages, heaping its sonorities in a paean of triumph for all concerned.

The Haydn symphony, the tenth in the London series, was played with much of brio and polish, if with a certain super-



Edward Burlingame Hill, Whose Sinfonietta Had a New York Premiere under Koussevitzky

ficiality of effect. All that fervor, vigilance and apparent conviction could do for the detached movement from Mahler's Ninth Symphony was done for it. Mr. Koussevitzky and his ensemble lavished on the Adagio the virtuosity of playing remembered from his performance of the entire work when he introduced it to Manhattan on Nov. 19, 1931. Tonally and structurally this was an exceptional performance. But

one suspects it left the Mahler issue just where it was. The pro-Mahlerists were in Elysium. Others remained within the earthy confines of Carnegie Hall, conscious of the sincerity, and at moments the poignancy of music in which there was a great beating of wings but little of actual flight.

## Novelties at Last Boston Matinee

Boston Symphony, Serge Koussevitzky conductor. Carnegie Hall, April 4, afternoon:

Sinfonietta for string orchestra, Op. 40a

(First time in New York) Edward Burlingame Hill

Chaconne.....Bach-Casella

(First time in New York)

Symphony No. 1 in C Minor.....Brahms

Music that required three very different attitudes on the part of the listener made up the Bostonians' last concert of the season. Curiosity was high about Alfredo Casella's transcription of the Bach, but it was the charming little Hill work which brought the more satisfaction. Well made, in a miniature fashion, clear, limpid and nostalgic, this transcription by the composer of his string quartet, Op. 40, has a fresh approach to an old style and a communicative spirit to recommend it. The first and last movements have a feather-like delicacy and propulsive pace, and well bred harmonies to clothe up-to-date rhythmic fancies. The grave and long-breathed melody of the second movement is of great appeal and the Scherzo a short mood of liveliness. Mr. Hill came out for a bow at the work's conclusion. It was superbly played.

Mr. Casella's decoration of Bach is just (Continued on page 29)

## OUTSTANDING PERSONALITIES IN THE WORLD OF MUSIC

Lawrence  
**TIBBETT**

Yehudi  
**MENUHIN**

Nino  
**MARTINI**

Dalies  
**FRANTZ**

Helen  
**JEPSON**

Rose  
**BAMPTON**

Josephine  
**ANTOINE**

Ruth  
**SLENCZYNSKI**

## MANAGEMENT

Evans & Salter

113 WEST 87th ST., N. Y.  
Division Columbia Concerts Corporation  
of Columbia Broadcasting System

## TOSCANINI CONDUCTS ALL-DEBUSSY PROGRAM

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Assisted by Women's Chorus from the Schola Cantorum, Hugh Ross, conductor. Soloists, Bidù Sayão, soprano; Rose Bampton, contralto. Carnegie Hall, April 16, evening; program repeated on April 17, afternoon, and April 19, afternoon.

### ALL DEBUSSY PROGRAM

'La Cour des Lys' from 'Le Martyre de Saint-Sebastien'

Women's Chorus  
Prelude to 'L'Après-midi d'un Faune'  
Two Nocturnes, 'Nuages' and 'Fêtes'  
'Iberia' (No. 2 of 'Images for Orchestra')  
Lyric Poem, 'La Demoiselle Elui'  
Miss Sayão, Miss Bampton and Women's Chorus

Symphonic Sketches, 'La Mer'

As a program, this was the outstanding novelty of the orchestral year, for Debussy, unlike Wagner, Beethoven and Brahms has rarely been the subject of one-composer orchestral concerts. Of the music presented, only that from the ill-starred choral ballet or "mystery" of 'Saint-Sebastien' could be regarded as unfamiliar, though the occasional performances granted 'The Blessed Damsel' in recent seasons have been heard under auspices other than those of the Philharmonic. The four other works of Toscanini's choosing are the staples of the Debussy repertoire. To have them grouped together in one list, with no competition from any quarter, was an experience so distinctly out of the run of events for Philharmonic subscribers as to place this concert among the most distinctive of Mr. Toscanini's American achievements.

Whether Debussy profits from such exclusive treatment is at least arguable. Music so uniquely personal and so individual in harmonic content and style, music that speaks much more with the voice of reverie than of emphasis or action, may seem to have a more narrow gamut of expression when work follows work in the same idiom, than when it is contrasted with compositions of differing ends and manners. Heard sequentially, similarities of melodic statement, both as to curve of phrase and the choice of instrumental timbres for its utterance tended to place a

stress on the kinship of the Nocturnes, 'L'Après-midi' and 'Iberia' in details ordinarily of slight concern.

Mr. Toscanini's performances of these staples have been amply discussed in the



Claude Debussy

past. They were again elaborated with care and affection. In clarity and tonal quality they were notable examples of his technical wizardry. That they achieved all possible atmosphere is less easily said. The pace of 'L'Après-midi' and 'Nuages' was particularly fast. Much more evocative was the performance of 'La Mer.'

On the part of the soloists and the chorus as well as the orchestra, the presentation of 'La Demoiselle Elui' was a superior one. The vocal parts are not particularly easy or grateful. Miss Sayão and Miss Bampton gave them their due. But this is early,

derivative and rather pallid Debussy, as was emphasized in the contrasts proffered by the mature works which preceded and followed 'The Blessed Damsel' at this concert. Debussy, at twenty-seven, was only partly the distinctive musical personality of the two succeeding decades.

'Saint-Sebastien' bespeaks Debussy at the summit of his career. In France there are many who feel this is his masterwork, and that its failure to establish itself as such is to be charged partly to its form and partly to circumstances attendant on its first performance in 1911, rather than to any lack of inspiration or of beautiful writing in the score. Composed to a text and pictorial scenario prepared by D'Annunzio for the glorification of the dancer, Ida Rubinstein, it has presented special problems for those who have sought to disentangle the music from its stage purposes for concert use. Kurt Schindler's experiment with it, made with the MacDowell chorus not long after the Paris premiere, created no such stir in New York as to lead to repetitions on the part of organizations able to muster the required choral and orchestral forces. Stage performances apparently have been outside the calculations of those on the hunt for novelty. The story is that Miss Rubinstein jealously guards the rights of performance vested in her.

The music presented at this concert brought to attention most of the first act. It included the mystical prelude and the 'Danse extatique' in which the saint of the D'Annunzio drama dances upon burning coals and thinks of fragrant lilies. It is music of rapturous utterance, characteristic in its harmonic vesture and luminously scored. The choral writing is suave and in a sense orchestral. To hear this much of the score is scarcely to be able to judge the effect of the work as a whole, particularly when divorced from its visual program. In finish, balance of parts and beauty of tone Mr. Toscanini's choral-orchestral performance could scarcely have been surpassed. Throughout the evening, the conductor seemed intent on minimizing applause, even to the extent of checking it at the first handclap after the 'Saint-Sebastien' music. The 'Faun' followed almost without a pause.

O. T.



## FINAL CONCERT LED BY STOKOWSKI

Philadelphia Series Ends With  
'Parsifal' Excerpts and  
Russian Works

PHILADELPHIA, April 20.

THE local subscription series of the thirty-sixth season of the Philadelphia Orchestra came to a conclusion here on April 9 and 11, when Leopold Stokowski conducted in the Academy of Music. The program:

Prelude to Act 1, 'Good Friday' Music,  
Music from Act 3, 'Parsifal'.....Wagner  
Entr'acte from 'Lady Macbeth of  
Mzensk'.....Shostakovich  
Prelude in E Flat Minor.....Shostakovich  
Overture, 'Russian Easter'.....Rimsky-Korsakoff

The concerts marked Mr. Stokowski's reappearance with the orchestra after an absence of two months and he was tendered warm greetings on his entrances and ovations when the concerts ended. The reactions of the audiences attested convincingly to the conductor's popularity, and the manner in which the orchestra played to his power to obtain any effect he desires. At the concerts under discussion the ensemble achieved beauties of tone seemingly finer than ever before, and there was an instrumental integration, particularly in the 'Parsifal' excerpts, which approached perfection—strings, woodwinds and brass blending in magnificent sonorities.

The third work, programmed as "Music from Act 3" proved to be a "synthesis" made by Mr. Stokowski. As in the case with Mr. Stokowski's transcriptions and arrangements of Bach, Debussy, and other composers these Wagnerian "syntheses" have caused much comment among musicians. However they invariably score with the audience and serve to exhibit Mr. Stokowski's conductorial mastery as well as the excellent capacities of the Philadelphia Orchestra in their performance.

The 'Lady Macbeth' entr'acte proved interesting and was well played, although it was not especially impressive as a concert item. The Prelude was played in an orchestral transcription of Mr. Stokowski's, the piece being the fourteenth of the composer's twenty-four preludes for piano. Comparing the original with the transcription, scored for full orchestra, there is evidence of that alteration of values which as a rule results from arranging a piano work for a larger medium.

Rimsky-Korsakoff's brilliant 'Russian Easter' was received with thunderous applause, the conductor being recalled numerous times. Finally, he made a brief speech, referring to the transcontinental tour of the orchestra, and asking for support for next season's concerts and a cordial reception for Eugene Ormandy, who will assume the post of conductor in the fall.

An enthusiastic crowd was on hand at Broad Street Station on the 13th for the departure of the special train which will carry the orchestra on the five-week tour sponsored by RCA-Victor. The organization will travel nearly 11,000 miles from coast to coast, and from Canada to Texas, giving concerts in twenty-seven cities. S. Davis Wilson, mayor of the city, made a speech wishing the orchestra Godspeed, to which Mr. Stokowski responded. An address was also made by Frances A. Wister, president of the Women's Committee for the Philadelphia Orchestra.

WILLIAM E. SMITH

## DELL SEASON WILL OPEN JUNE 26



José Iturbi Signs a Contract to Conduct a Number of the Dell Orchestral Concerts. Looking on Are (Left to Right) Arthur Lipkin, William K. Hull, Dr. Herbert J. Tily and Curtis Bok

PHILADELPHIA, April 20.—Plans for another summer series of orchestral concerts, opera, and ballet performances in Robin Hood Dell, Fairmount Park, are taking definite shape. The season

will begin on Friday, June 26, and continue for eight weeks. As before, the personnel of the orchestra will consist for the most part of members of the Philadelphia Orchestra, and following

the practice of last summer, the series will be handled by the musicians through an administrative committee, consisting of Arthur Bennett Lipkin, chairman; Leon Frengut, secretary; Henry W. Schmidt, treasurer; Harry Aleinikoff, Gordon Kahn, Schima Kaufman, and Gustave A. Loeben.

José Iturbi will be chief conductor, the others to be Fraser Harrison, Willem van Hoogstraten and Alexander Smallens, the last to conduct four operas, 'Faust,' 'Tosca,' 'Aida' and 'Martha.' Soloists will be Harold Bauer, Rudolph Ganz, Martha Halbwachs, pianists; Albert Spalding, Mischa Elman, violinists, and John Charles Thomas and Conrad Thibault, baritones. The Philadelphia Ballet under Catherine Littlefield will give productions.

William K. Huff, executive director of the Philadelphia Forum, has been re-appointed manager. The concerts will be presented by the Robin Hood Dell Concerts, Inc., of which the officers are Herbert J. Tily, honorary president; Mrs. Edward Bok and Frances A. Wister, honorary vice-presidents; Curtis Bok, president, and Paul P. Lotz, vice-president.

# ROBERT O'CONNOR

American Pianist

NEW YORK TIMES, SATURDAY, APRIL 18, 1936.

## MUSIC

### Robert O'Connor Heard

The steady development of Robert O'Connor's playing, from season to season, brings that earnest pianist's performances constantly nearer the high goal he obviously has in view. Last night, at his recital in the Town Hall, a decided gain in dynamic range was to be noted in his keyboard proclamations, enabling him to produce vivid contrasts hitherto lacking in his work.

Mr. O'Connor at once made his improvement in matters of breadth and vitality known in the Bach choral, "Es ist vollbracht," which he gave in the free transcription of Isidor Philipp, his former teacher. It received a noble interpretation, going deep into the heart of the composition and evoking much of its mood of rapt contemplation. With his newly acquired control of tone, the soloist wove here a rich tapestry of varied hues without once blemishing the prevailing scale of color established from the start. And the formerly ineffective fortissimo of this player now had richness and real power, which set off to advantage the passages in delicate filigree in this number.

The Bach "Chaconne," in Busoni's arrangement, was well outlined in its larger structural divisions as well as from one variation to the next, with a commendable reserve power which made it pos-

sible for the final pages to be worked up to a resounding climax with greater emphasis on these concluding variants than they ordinarily receive. And the lyric portions of the composition were sensitively treated. The second of the two Bach chorals listed and that composer's Italian concerto were less fully realized, being, for one thing, too wavering in tempo for their good.

But Mr. O'Connor made up for the lapses here by his well-considered rendition of Franck's "Prelude, Choral and Fugue." The choral movement was skillfully built up, with none of the dragging that so often defaces it, and the fugue was always clearly expounded, even in such complicated measures as those at its culmination where the theme of the prelude is worked against the fugue subject.

However, the finest playing of the evening was reserved for the three dances by Medtner and the Debussy selections which rounded out the schedule. The Medtner pieces, which delighted the audience, were rhythmically charming and filled with verve and excitement. Here and in the Debussy, Mr. O'Connor was especially in his element, playing with a freedom of spirit and spontaneity not always his in what had preceded. The Debussy "Ondine" and "Terrace des Audiences" were delivered in the limpid, floating tone they call for, and with laudable poetic imagination, leading the evening to an impressive close. N. S.

The Above is a Facsimile Reproduction of the Entire Review

Now Booking Season 1936-37

MANAGEMENT:—BERNARD R. LABERGE, INC.  
2 WEST 46TH STREET Steinway Piano NEW YORK CITY



# CONCERTS: Mario Chamlee and Ruth Miller Heard

THREE joint appearances were of especial interest during the New York fortnight—those of Mario Chamlee and Ruth Miller in a song program; Artur Schnabel and Bronislaw Huberman in a sonata list, and Dorothy Gordon and Guy Maier giving a matinee for children. Armand Tokatyan and Nathan Milstein were among the soloists; Pia Damerini and Marriana Sarica made piano debuts; the Beethoven Association closed and several choral organizations were welcomed, among them the Canadian Singers Guild.

## Pia Damerini in First New York Recital

Pia Damerini, pianist. Town Hall, April 3, evening:

Pastorale ..... Scarlatti-Tausig  
Toccata ..... Paradisi  
Presto ..... Turini  
'Wanderer' Fantasie, Op. 15..... Schubert  
Six Etudes: Op. 10, Nos. 12 and 3; Op. 25,  
Nos. 1, 2, 12 and 11; Fantasie-Impromptu;  
Scherzo, B Flat Minor, Op. 31..... Chopin  
Rhapsodie, Op. 79, No. 1..... Brahms  
'Clair de lune'..... Debussy  
'La Danse d'Oiaf'..... Pick-Mangiagalli

At the outset Miss Damerini, an Italian pianist who is said to have spent much time in California, disclosed a considerable digital facility, which was to stand her in good stead in many of her program numbers. At the same time, it betrayed her in several instances into adopting tempi too fast to permit of clarity or of an adequate exposition of the musical contour of the composition in hand.

To the Schubert Fantasie she brought a great deal of energy but her frail physique handicapped her in her efforts to muster the requisite power. She was, consequently, at her best in pieces demanding primarily fleetness of finger and the more delicate tonal tints, while a certain rhythmic drive also contributed materially to their ultimate effect. Inasmuch, however, as temperamental warmth, imagination and poetic feeling were almost completely lacking, the pianist would do well now to focus less upon the purely physical side of piano playing and more upon developing the inner graces of interpretative art.

## Armand Tokatyan Sings at Town Hall

Armand Tokatyan, tenor. Ina Grange, accompanist. Town Hall, April 4, evening:

'Pieta Signora' ..... Stradella  
'O Del Mio Dolce Ardor' ..... Gluck  
'Vittoria, Mio Core' ..... Carissimi  
'Allerseelen'; 'Zueignung'; 'Heimkehr'; 'Heimliche Aufforderung' ..... Strauss  
'Aubade' ..... Lalo  
'Quelle Souffrance' ..... René Lenormand  
'La Barcheta' ..... Reynaldo Hahn  
'Carnaval' ..... Felix Fourdrain  
'Clouds' ..... Ernest Charles  
'Life' ..... Pearl G. Curran  
'Saida' ..... H. A. Matthews  
'The Last Song' ..... James Rogers

The Armenian tenor, making one of his rare appearances in recital for the benefit of the New York City Cancer Committee, brought to this program the vibrancy of voice and natural operatic flair long familiar to Metropolitan opera-goers. It was to be expected that he would be more successful in projecting the Italian and French groups



Armand Tokatyan, Who Gave a Song Recital

than the German Lieder, but these latter were sung with evident musicality, directed by the singer's intelligence.

Mr. Tokatyan's voice has always been one of great volume and fluency, and on this occasion he used its resources well and displayed in addition a notable restraint and sensitiveness.

The French group was exceptionally fine, particularly the Lalo 'Aubade.' So effective was the Hahn song that it had to be repeated. The Italian works were very expressively sung.

The audience was cordial, and demanded encores, among which were an aria from 'Tosca,' the only operatic note of the evening, and an Armenian folk song. Y.

## Schnabel and Huberman Play Sonatas

Artur Schnabel, pianist and Bronislaw Huberman, violinist. Town Hall, April 5, afternoon:

Sonata in C Minor..... Beethoven  
Sonata in G..... Brahms  
Sonata in E Flat..... Mozart  
Sonata in F..... Beethoven

Two great names and four great sonatas. One expected to see the Town Hall filled to capacity for this program, which, instead was heard by one of the smallest audiences



Mario Chamlee (Above), and Ruth Miller (Right), Heard in a Joint Recital in Town Hall

that has attended a major event this winter.

Perhaps chamber music lovers have discovered that there are more ideal sonata pairs than these celebrated players? Perhaps their admirers prefer to hear them play their own specific literature? There are many fine post-graduate student pianists who care not at all about the piano part of any of these four, or any other four piano and violin sonatas. They go to hear Schnabel play the thirty-two. Perhaps Huberman's followers enjoy him less in sonatas.

If this is so, they are correct. Mr. Huberman is one of the finest violinists of our time, but as a sonata recitalist he fails to impress us. Paradoxically, the Beethoven C Minor, which one expected him to do best, was less well delivered than the Mozart, in which he did much exquisite playing. There were fine moments, too, in the Brahms, especially in the Adagio.

The dignity of Mr. Schnabel's style was ever apparent. His conceptions of the Beethoven and Mozart were distinguished by their classic feeling. But the lack of coordination between his and the violinist's utterances made for moments difficult to understand.

The audience applauded very heartily; the artists bowed after the movements, as well as after the works, quite a concession to the listener, but a very natural one.

## Mario Chamlee and Ruth Miller in Joint Recital

Mario Chamlee, tenor. Ruth Miller, soprano. Richard Hageman, accompanist. Town Hall, April 5, evening.

'Adelaide' ..... Beethoven  
'Wie bist du, meine Königin'; 'O liebliche Wangen' ..... Brahms

Mr. Chamlee  
'Zueileika's zweiter Gesang' ..... Schubert  
'Wir wandelten'; 'Es liebt sich so lieblich im Lenze' ..... Brahms

Miss Miller  
'Gebet'; 'Der Tambour'; 'Lied vom Wind' ..... Hugo Wolf

Mr. Chamlee  
'Schön ist das Fest'; 'Ich denke Dein'; 'Unterm Fenster' ..... Schumann

Miss Miller and Mr. Chamlee  
'La fille de roi de Chine' ..... Hué  
'Nell' ..... Pauré

'Pannye aux Taloes' ..... Poldowski  
Mr. Chamlee

'Asie' ..... Ravel  
'Comment disaient-ils?' ..... Liszt

'At the Well' ..... Hageman  
Miss Miller

'The Donkey'; 'The Little Dancers' (first time in America) ..... Hageman  
'Don't Caire'; 'Serenade' ..... Carpenter

Mr. Chamlee

A truly enjoyable evening of song! Mr. Chamlee had not sung a recital here in several years. He was welcomed for his splendid delivery of a list of exacting songs. His Lieder were well given, his Wolf group winning him a repeat on 'Gebet' and an extra, 'Gesang Wela's' at the end. Similarly, the French group set his hearers agog

with enthusiasm. The Hué and Poldowski songs require singing; Mr. Chamlee dealt justly by his composers. Then he added de Falla's 'Seguidilla.'

Both Hageman songs, heard for the first time here, made a deep impression, 'The



Charles Kanerman

Donkey,' a splendid setting of G. K. Chesterton's verses being especially appropriate on Palm Sunday. Mr. Chamlee sang both songs beautifully and shared the applause with the composer, who played them superbly, as he did all the accompaniments throughout the evening, accompaniments such as have not been heard here since Mr. Hageman went abroad six years ago.

Mr. Chamlee's voice was resonant and full, his enunciation clarity itself and he quite captured his listeners again and again. At the close he added Mr. Hageman's 'The Night Has a Thousand Eyes,' Rossini's 'La Danza,' the aria 'E lucevan' le stelle' from 'Tosca' and Church's charming 'I Heard a Lady Sing,' introduced by him at his last New York recital.

In her French songs Miss Miller was greatly admired, singing the taxing 'Asie' with artistic feeling and appropriate vocal color and scoring one of the hits of the evening in her interpretation of the rarely heard Liszt song, in which she sang delectably a pianissimo high B. She had to repeat it and on the repeat sang it equally well. Hageman's once much sung 'At the Well,' had a fine revival by Miss Miller. She added as an encore Rachmaninoff's 'Believe It Not.' The soprano also scored in her German songs and in the group of Schumann duets with Mr. Chamlee.

There were innumerable bouquets of flowers for the artists, sent by their many friends, who crowded the auditorium. Among them were a great number of the leading singers of the opera and concert worlds.

## Stringart Quartet Plays Purcell

Three three-part Fantasias by Henry Purcell were accorded what was said to be a first performance in New York City, by the Stringart Quartet in their program at the Barbizon on the afternoon of April 5. Transcribed from the composer's autographed manuscript in the British Museum by Peter Warlock, the first of the Fantasias proved lively, robust music, and the second and third, moving and inspired utterances in slower tempo. They were well performed by Leon Zawisza, violin; Gabriel Braverman, viola, and Maurice Stad, cello.

Arthur Cohn, second violin, joined the trio for a lively performance of Boccherini's spirited quartet in G Minor, Op. 27, No. 1.

(Continued on page 22)

FOR SALE: Fine Italian Cello, G. Battista Guadagnini, 1770. Excellent for Solo and Chamber Music. Inquire BUTTERFIELD 8-5288 from 9:30-5:00 daily.

## JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

## JUILLIARD SUMMER SCHOOL

GEORGE A. WEDGE, Director

July 7 to August 14, 1936

Instrumental and vocal courses  
Theory of music and composition  
Music education  
Special department for high school students

Lecture and demonstration classes meeting twice weekly

Voice teaching methods and materials ..... Fraser Gange  
Piano teaching methods and materials ..... Guy Maier  
Violin teaching methods and materials ..... Louis Persinger  
Church choral music and accompanying ..... Hugh Porter  
Modern orchestration and harmony ..... Roy Harris  
'The Gist of Music' ..... George Wedge  
Form and interpretation ..... George Wedge  
Layman's Music Normal Course ..... Harriet Johnson

For catalog address

130 Claremont Avenue

Room 221-4

New York, N. Y.



## 'MATTHEW PASSION' GIVEN IN CHICAGO

Symphony, Aided by Apollo Club and Symphonic Choir, in Bach Work

CHICAGO, April 20.—Bach's 'Passion According to St. Matthew' was given under Frederick Stock at the Chicago Symphony concerts on April 7, 9 and 10. The Apollo Musical Club and the Chicago Symphonic Choir assisted. The soloists were Grete Stueckgold, soprano; Lillian Knowles, contralto; Frederick Jagel, tenor; Chase Baromeo and Fred Patton, basses.

The work had been cut to a length of two and one half hours and the orchestration used was again the modernized version of Dr. Stock, Eric Delamarter and Dr. Albert Nolte. The Apollo Club delivered its measures with full-throated vigor while the chorales were given an effective distance by placing the Chicago Symphonic Choir at the rear of the gallery. The singing of the chorales was again one of the most impressive factors of the performance. Mr. Jagel sang the taxing role of the narrator with remarkably clear enunciation. Mme. Stueckgold is not happiest in the Bach style. Lillian Knowles, Chicago contralto, substituting at the eleventh hour for Kathryn Meisle, distinguished herself with smooth and intelligent singing of her arias. Mr. Baromeo sang with richness of tone and musical authority and Mr. Patton's work, though brief, was effective.

An eager audience assembled at the concerts of April 16 and 17 principally to hear Nathan Milstein play the Mendelssohn Concerto. The program:

Overture to 'The Flying Dutchman' Wagner  
Concerto in E Minor.....Mendelssohn  
Symphony No. 2 in B Flat, Op. 57..d'Indy

It is hardly necessary to state that Mr. Milstein revived the faded measures of the Mendelssohn. Emerging from his electric bow and silken tone one seemed to be hearing the piece anew. Tremendous excitement was engendered and though the concerto appeared before the intermission, Mr. Stock gracefully left the stage to the visitor who complied with the demands of the audience by a monumental reading of the Bach Chaconne.

A word must be said of Mr. Stock's affectionate and ingratiating interpretation given the d'Indy symphony.

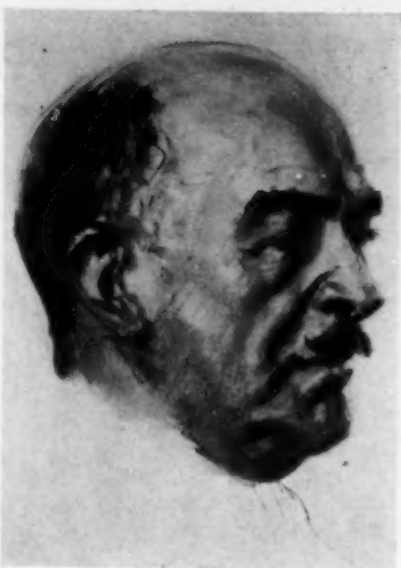
Paul Hindemith's Symphony, 'Matthias the Painter,' received its first Chicago performance at the concerts of April 2 and 3. The program:

Chorale-Prelude.....Bach  
'Matthias the Painter'.....Hindemith  
(First time in Chicago)  
'In a Winter Garden'.....Liebertson  
'Ilia Mouronets'.....Gillere

Though Mr. Stock had wielded his customary blue pencil on the score, the Hindemith work emerged as the most impressive novelty of the season. Dr. Samuel A. Liebertson's Suite, 'In a Winter Garden,' was first heard last season. It again left the impression of being salon music of the most trivial sort, and scarcely worthy of place on these programs.

### Stokowski Leads Visitors

The Philadelphia Orchestra and Leopold Stokowski, visiting here for the first time in many years, provided the season's most brilliant musical event in a concert at the Auditorium on April 17. Tickets had been sold at grand opera prices of pre-depression days.



VICTOR HARRIS  
A Drawing by James Montgomery Flegg

But nothing prevented the Chicago public from turning out to revive vivid memories of previous visits. Mr. Stokowski confined his program to Bach and Wagner, but such was the magic of his art and the tonal splendor evoked from his superb instrument, that no sense of monotony was felt. Mr. Stokowski generously added four encores.

The Chicago Woman's Symphony gave its final concert of the season at Orchestra Hall on April 5. The soloist was the widely popular young Welsh pianist, Alec Templeton, who made his first appearance with orchestra in America playing the Second Rachmaninoff Concerto. Mr. Templeton, who is blind, learned the work entirely by ear from the composer's records, though his own individuality was manifest in a technically brilliant interpretation.

MARGIE A. MCLEOD

## Victor Harris Retires After Thirty-Four Years as Conductor of St. Cecilia Club

The crowded ballroom of the Waldorf-Astoria on Tuesday evening, April 7, was the scene of the valedictory program led by Victor Harris before his retirement as conductor of the St. Cecilia Club. The occasion was musically of such excellence as to overshadow the sadness of Mr. Harris's saying farewell. This club was created by him and for thirty-four years he planned its musical studies and led its performances.

Under him it became one of the finest women's choral societies in the land; to it he brought not only his sterling musicianship, but his devotion, a devotion so wholehearted and so loyal as to win him cooperation on all sides. Further, he contributed his own gifts as composer and transcriber for this choral medium, one which before the St. Cecilia era, possessed a literature none too engaging. Indefatigable in his desire to provide musically valid programs, maintain high standards and eschew the singing of lullabies, barcarolles and similar pap offered by treble voice clubs for years past, Mr. Harris created almost an entire literature. Not only did his St. Cecilia benefit from this; women's choruses everywhere (that is, where their conductors were good enough musicians to appreciate it), sang and thrived on Mr. Harris's outstanding writings for women's voices.

For this concluding program of his conductorship, Mr. Harris presented a number of American works, notably David Stanley Smith's beautiful 'The Four Winds' and Henry Hadley's fine cantata, 'A Legend of Granada,' in the presence of their composers, both of whom have dedicated works to the club. Then there were transcriptions of Vidal's 'Habanera,' of Delibes's 'Sylvia' ballet music, called 'Sylvia Dances,' the familiar 'Cachucha' from Sullivan's 'The Gondoliers,' two a cappella items, Cui's 'Tree Time' and Mrs. Beach's charming 'Fairy Lullaby,' and Mr. Harris's choral setting of the 'Hymn to the Sun' from Rimsky's 'Coq d'Or.' Quite

lovely were two part-songs with orchestra by Theophil Wendt, 'My Darling's Westward Wandered' and a splendid setting of Noyes's poem 'Go Down to Kew.'

The club sang well, with much spirit and showed that it was anxious to do its best on this gala evening. In the Rimsky piece the incidental soprano solo was sung by Bessie Ruth Bickford, while in the Hadley cantata the solo parts were done by Mrs. John H. Alexander, soprano, and John Herrick, baritone.

Mr. Herrick, guest soloist of the evening, was received with immediate favor for his singing of songs by Handel, Ravel, Head, Kramer and Harris, and as an encore, Cator's 'The Pool of Quietude.' He was in excellent voice and sang these songs, as well as the important solo in the Hadley work, with fine artistry.

An orchestra of members of the New York Philharmonic-Symphony assisted. Willard Sektberg was the accompanist for Mr. Herrick and presided at the organ in the final number, Mr. Harris's 'Invocation to St. Cecilia,' composed for the club in 1914 and for many years sung as a prelude to each concert. It was a most appropriate finale for this evening of music, a brilliant, spontaneous setting by Mr. Harris of Charles Hanson Towne's finely turned verses. At the close there was loud and long continued applause for Mr. Harris as he returned to the stage to bow, applause from the big audience, from his chorus and from the orchestra.

A. WALTER KRAMER

### New Course Added at Bennington

A new course has been added to the curriculum of the Bennington School of the Dance at Bennington, Vt., for the 1936 season from July 3 to Aug. 15.

It will include a practical study of class accompaniment, including improvisation, and of composition. It will be under the direction of Louis Horst.

# CHICAGO MUSICAL COLLEGE

## SUMMER MASTER SCHOOL

### MAJOR SESSION

FIRST SESSION  
MAY 11 TO JUNE 20

JUNE 22 TO AUGUST 1

THIRD SESSION  
JULY 20 TO AUGUST 29

Study for a Degree at an Accredited Institution whose Requirements Represent the Newest and Highest Standards in Applied Music under a Master Teacher whose Record of Success is a Matter of National Recognition.

### Some of the Prominent Members of the Summer Faculty:

Rudolph GANZ  
Alexander RAAB  
Leon SAMETINI  
Silvio SCIONTI  
John CARRE  
George WOODHOUSE  
Mollie MARGOLIES  
Viola COLE-AUDET  
Mary Strawn VERNON  
Franklin MADSEN  
Mary Ann KAUFMAN  
Erich SORANTIN

Lazar SAMOILOFF (Special Engagement)  
Louis GRUENBERG  
Isaac VAN GROVE  
Arthur Olaf ANDERSEN  
Graham REED  
Nelli GARDINI  
Rollin PEASE  
Helen CURTIS  
Belle Forbes CUTTER  
Max FISCHER  
Lillian POWERS  
Rose Lutiger GANNON

### Write the Registrar for Summer Bulletin

RUDOLPH GANZ, President  
LEON SAMETINI, Vice-President

64 EAST VAN BUREN ST.  
CHICAGO

HAROLD E. RAY, Business Manager  
GUSTAV DUNKELBERGER, Dean



# MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:  
John F. Majeski, President :: A. Walter Kramer,  
Vice-President :: Walter Isaacs, Treasurer ::  
Kenneth E. Cooley, Secretary.

Executive and Editorial Offices  
Suite 1401-8 Steinway Building, 113 West 57th Street, New York  
Telephone: CIrcle 7-0522 Cable address: MUAMER

A. WALTER KRAMER, Editor-in-Chief  
OSCAR THOMPSON, Associate Editor  
FRANCES Q. EATON, Assistant to the Editor  
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICE: MARGIE A. McLEOD, Manager. Kimball  
Hall, 304 South Wabash Avenue. Telephone, Harrison 4544.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent.  
15 Winter Street, Melrose.

## FOREIGN REPRESENTATIVES

GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196, Berlin  
W. 15. Telephone, J 1 Bismarck 3041.  
FRANCE: EDMUND J. PENDLETON, 65 Quai d'Orsay, Paris.  
ENGLAND: BASIL MAINE, Stone Roof, Drax Avenue, Wimbledon,  
London S. W. 20.  
AUSTRIA: DR. PAUL STEFAN, Hammerlingplatz 7, Vienna.  
ITALY: ANNA WRIGHT, 929, Zattere, Venice.  
U. S. S. R.: VICTOR BELAIEFF, Novinsky Boulevard, 31, Lodg. 4,  
Moscow 69.  
BELGIUM: ALBERT G. HUYBRECHTS, 6, rue Y.-G. Eggerickx 6,  
Brussels (Woluwe-St. Pierre).  
CUBA: MISS CARIDAD BENITEZ, Calle G 153, Vedado, Havana.  
JAPAN: EIGO KATO, 41, Shimo-Nishicho, Kojimachi, Tokyo.  
AUSTRALIA: BIDDY ALLEN, The Argus, 365 Elizabeth St.,  
Melbourne.  
MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.

Subscription Rates: U. S. A. and Possessions, \$3 a year;  
Canadian and Foreign, \$4. Single copies, twenty cents.  
Unsolicited manuscripts cannot be returned unless accompanied  
by sufficient postage.  
Copyright, 1936

## Ottorino Respighi

THE severe illness of Ottorino Respighi reported several months ago was followed on April 18 by his death in Rome. Born in 1879, Respighi was one of a group who were the modernists of the days immediately following the close of the war, 1918.

The Italians, which included G. Francesco Malipiero, Ildebrando Pizzetti and Alfredo Casella, were then as later united on only one point, namely, an interest in symphonic music, as contrasted to the sole interest in opera of the majority of their Italian brother composers. Beyond that there was and is little that bound them together. Respighi became the most conservative modern of them all, closely followed by Pizzetti, with Malipiero going his own way uncompromisingly, and Casella interesting himself in all manners of expression, from the abandonment of his French impressionist style to his attempts at opera and ballet and more recently at transcribing Bach.

Of the four, Respighi unquestionably had the greatest popular approval. Beginning in 1919, when his 'Fontane di Roma' ('The Fountains of Rome') was performed here at a New York Philharmonic concert under the late Josef Strinsky, his new compositions for more than a decade were eagerly awaited and enthusiastically received by the concert public of New York, Boston, Chicago, Philadelphia and other cities. Arturo Toscanini, at that time giving us a plenitude of Italian instrumental music (much of it could scarcely be called symphonic, though intended to be) provided us with superb performances of 'The Pines of Rome,' and even of the less worthy 'Roman Festivals.' We were to hear also as a world premiere the Toccata for piano and orchestra, the composer playing the solo part on one of his

visits to this country, prior to which we had heard the charming 'Old Italian Airs and Dances,' transcribed so perfectly by him for orchestra and the suites, 'The Birds' and the 'Church Windows.' Albert Spalding had played us the Concerto Gregoriano, and we had listened, too, to the Second Quartet for strings.

'La Campana Sommersa,' Respighi's second opera, a setting of the German drama 'Die Versunkene Glocke' of Gerhart Hauptmann, had little success at the Metropolitan. 'Belfagor,' his first opera, produced at La Scala in 1923, never reached these shores. 'La Fiamma,' on the other hand was a decided success last fall, given its American premiere by the Chicago City Opera under the baton of Richard Hageman. As a song composer, Respighi figured on recital programs here more often than any living Italian. But despite the fact that he wrote many songs it was his early 'Nebbie' and 'Nevicata' that were sung, almost to the exclusion of the others.

Bolognese by birth, Respighi, a cosmopolite, traveled much to foreign countries, won friends wherever he went and was greatly loved. He had for years made his home in Rome, where he was revered as one of the great musicians of his land.

THERE was less curiosity about his new works as the years rolled on than when the name of Respighi was new. At that time it seemed that he might contribute to the orchestral repertoire a series of symphonic poems comparable to the notable group which Richard Strauss had given us at the end of the nineteenth century. 'The Fountains of Rome' held rich promise. 'The Pines' bore it out in part. When 'Roman Festivals' reached our ears, hopes were not so high. As a symphonist Respighi was operatic; as an opera composer, he appears to be symphonic. A difficult impasse.

It would seem to us that he had said very nearly all that was in his musical heart and mind. The last works revealed little that was novel. His technical skill in writing with glowing colors for the orchestra was a noteworthy gift; he was lyrical in a truly Italian way and he had a fine sense of the building of orchestral climaxes. These all were evident in his early works, as in his later ones. Thus at fifty-six he had, in all likelihood, revealed his powers as a composer. A diligent worker in his art, he had contributed to the literature of Italian orchestral and operatic music a splendid list of works. That they will have long life is questionable. Recent years have witnessed less Respighi in our concert halls than a decade ago. But there may be a return. One thing is certain: the ready appeal of his first two orchestral pieces and their frequent repetition are responsible for their being played less today. Works that have to be heard often to be appreciated seem more likely to endure.

TOWARD Italy's attempt to seek a place in the symphonic sun following the war, it may truly be said that Ottorino Respighi made a substantial contribution. Highly gifted, a master craftsman, his music discloses a natural, emotional content, heightened by his racial endowment, weakened by his lack of originality. As originality was possessed in music's history by but a handful of men, Respighi's showing is more than a creditable one. His passing is mourned by countless music lovers in many lands, where his music had awakened a warm response.

Eight Americans found places among the sixty-eight composers of eleven nationalities represented on this season's programs of the New York Philharmonic-Symphony. As was only to be expected, the symphonic masters of Germany and Austria gave to Central Europe the usual predominance. But to note Italy's score of eight and England's of twelve, is to ponder anew just what it means to the composers of any country—yes, even America—to have nationals on the podium.

## Personalities



Lauritz Melchior Holds an Audition for His Eight-Month-Old Godson, Lauritz Shadur, before Sailing for Covent Garden Appearances. According to the Metropolitan Opera Tenor, His Namesake Already Shows a Particular Aptitude for Wagnerian Music, and Crows with Delight When He Hears Mr. Melchior's Phonograph Records

**Fleta**—The National Conservatory of Madrid has appointed Miguel Fleta, once a member of the Metropolitan Opera, to the chair of lyric declamation.

**Schipa**—Following a highly successful appearance in Rome as Wilhelm Meister in 'Mignon,' Tito Schipa was invited to the villa of Princess Maria of Savoy and the following day was received by Premier Mussolini.

**Lehman**—The palm of an Officier d'Académie was recently bestowed upon the American composer, Evangeline Lehman, for her compositions, 'Saint Thérèse, an oratorio; 'Ile de France,' a piano suite, and 'Bois de Boulogne,' a song cycle.

**Stokowski**—That orchestral musicians play better at rehearsals than at performances, declares Leopold Stokowski, is due to the fact that they are more comfortably clad in the first instance. "We can't go on much longer with these eighteenth century conventions," he said.

**Moore**—Singers have to do all sorts of incongruous things, especially when they act in the movies. Grace Moore says she never wants to see another cow as long as she lives, after having milked one "on location" for seven hours while making her latest picture in Hollywood.

**Thomas**—Not often does a person meet himself, so to speak, but recently while in Winnipeg, Canada, John Charles Thomas, singer, who in his leisure hours is a devotee of boating, met John Charles Thomas, a boat expert, who likes to sing when he is not building various craft. The obvious courtesies were exchanged.

**Flagstad**—Devotees of solitaire have a friend in the Metropolitan's Wagnerian luminary, Kirsten Flagstad. She plays it, she says, "to break the spell" after a long and exacting role like Isolde or the 'Götterdämmerung' Brünnhilde. It is at the end of an opera, she confesses, that she feels like singing.

**Ponselle**—There was a famous Metropolitan quarrel between Farrar and Caruso owing to the noted tenor's having treated Miss Farrar roughly in the third act of 'Carmen.' History repeated itself in the rough treatment, if not in the quarrel, when René Maison acted with such vehemence in the season's final performance of the Bizet work in Baltimore recently, that Miss Ponselle had to go to the Johns Hopkins Hospital for treatment of an injured arm.



## WORKS OF WOMEN COMPOSERS HEARD

### Music Festival Given by League of American Pen Women at Washington Meeting

WASHINGTON, April 20.—Nearly a score of American women composers had an opportunity to present their works at the Biennial Convention of the League of American Pen Women at the Willard Hotel from April 12 to 18, in a Music Festival arranged by Phyllis Fergus.

The program in honor of Victoria Faber Stevenson, on April 15, brought three songs by Dorothy Radde Emery, sung by The Trioette (Norma Simonson, Catherine Warren and Betty Galbraith); two piano works by Katherine E. Lucke, played by the composer, and three songs by Helen Lashmutter, Florence Lowenberg and Dorothy Radde Emery, sung by Harlan Randall, baritone. Except for the Lowenberg song, the composers were at the piano for their own works.

#### At Authors' Breakfast

At the Authors Breakfast on April 13, two double quartets by Mary Howe were ably interpreted by the Opera Club Singers under Flora McGill Keefer accompanied by Mrs. Emery. Grace Boles Hedge, soprano, assisted by Evelyn Scott, violinist, and Grace Warner Gulesian, accompanist, sang with moving effect two of her own songs and one by Mrs. Gulesian. A concluding group of songs included one by Helen Matthews de Lashmutter, sung by Miss Simonson, and two by Iris Brussels, sung by Norman Brussels, baritone.

A broadcast by the United States Marine Band, under Capt. Taylor Branson, included Mrs. H. H. A. Beach's 'The Year's at the Spring,' and Phyllis Fergus's 'Heritage.'

'The Nightingale,' an operetta for children's chorus, was given by the Community Centre Children's Chorus under Esther Linkins, with the composer at the piano, at the Composers' Concert and Reception on April 15. The four scenes and prologue were excellently presented by the young singers. In addition, Mrs. H. H. A. Beach won much applause as pianist in the Adagio espressivo from her Quintet.

Ruth Miller, soprano, was heartily received for her charming interpretations of two songs by Charlotte Caldwell, 'Missing You' and 'Soliloquy.' She was accompanied by the composer. Cello works by Katherine E. Lucke were ably performed by Louis Potter, and Lulu Jones Downing gave interesting performances of her three-movement sketches for piano.

Other works by Florence Lowenberg, Bonita Crowe, Marianne Genet, Miss Brussels, Radie Britain, Persis Heaton Trimble and Margaret McClure Stitt were performed by Dolph Atherton, baritone, a string quartet, and the composers as accompanists.

#### Reception for Mrs. Beach

A reception for Mrs. H. H. A. Beach was held on April 16 at the Women's City Club, and she also was honored along with other composers and Trimble and Margaret McClure Stitt participants at a musicale and supper at the Washington Branch of the American Association of University Women.

The final program was given in the East Room of the White House on

## What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1916



"...and the Last, the First!"  
'Die Fledermaus' was conducted by Herr Furtwängler, the successor to Herr Bodansky at Mannheim.

1916

#### Them Was the Days!

The *Herald* estimates that 800,000 persons attended 562 concerts this season and that the box-office receipts reached about \$1,000,000.

1916

#### Why the Hurry?

(Headline) RACE FOR 'ALPINE' SYMPHONY. Both Cincinnati and Philadelphia Orchestras Claim Distinction of 'First Time.'

1916

#### Give Us a Shot of the Serum!

"Are you susceptible to music?" "No, I don't believe I am, though I've been exposed to it a good deal!"

1916

April 17 and was dedicated to Mrs. Franklin D. Roosevelt. Compositions for string quartet by Misses Stitt and Britain were heard in addition to another notable interpretation of Miss Caldwell's 'Soliloquy' by Miss Miller; Miss Howe's 'Melody at Dusk,' played by Linda Sool, violinist; songs by Mmes. Gulesian, Crowe, Trimble, Adams, Hedge, Downing and Beach, sung by Ruth Shaffner, soprano; and Mrs. Beach's 'Reminiscences' played by the composer. In most instances the composers were at the piano for their own works.

#### Hungary to Celebrate Liszt Anniversary

Hungary will celebrate the 125th anniversary of the birth of Franz Liszt this summer. A memorial exhibit of personal relics will be opened at the National Museum at Esztergom, near where Liszt was born; his masses will be sung in the Town's cathedral and his cantatas and oratorios featured in programs both there and in Budapest, where an open-air theatre is now being constructed.

Reginald de Koven  
and His Librettist,  
Percy Mackaye, Talk  
Over the Score of  
'Canterbury Pilgrims'

1916

#### Poor Giordano!

"I, for one, cannot find much of value in his 'Madame Sans-Gêne,' though calling him 'Monsieur Sans-Génie' may have been too severe a punishment for having committed this operatic offense."

1916

#### Even More True Today

When Frederick Stock was asked how he would classify most of the music of the present day, he replied, "Dissonance and Discomfort."

1916



Vaslav Nijinsky Arriving for His American Debut, Accompanied by His Wife and Baby Daughter

1916

#### A Choreographic Event

(Headline) NIJINSKY'S ADVENT ACCOMPLISHED WITH DUE ECLAT. 'Caruso of the Ballet' Attracts Large Audience to the Metropolitan and Awakens Considerable Enthusiasm. Appears First in 'Le Spectre de la Rose' and later in the title-part of 'Petrouchka.'

1916

#### Opera Artists' Association President States Position on Dickstein Bill

To the Editor of MUSICAL AMERICA:

Referring to an article which appeared recently in your columns about our attitude on the Dickstein Bill, which had a hearing by the House Committee in Washington, I wish to state that we are not opposed to the importation of artists of distinguished merit and ability who are world-renowned, but wish to restrict the importation of mediocre talent. (The Dickstein Bill was drafted to protect the artistic and earning opportunities of artists in the United States, and is based on reciprocity. The agent or agency applying to the Secretary of Labor for the admission of an alien artist shall find employment for an American artist of like kind in the country of which the alien artist is a citizen or subject.)

There is no law which restricts such importation. Therefore we consider reciprocity the only solution, giving the American artist an opportunity to earn a living in any country in Europe, if he or she is not able to do so here through lack of work. If one opera house can employ from five to fifteen foreign artists, it should be easy for Europe with more than 100 opera houses and seasons ranging from one to ten months, to employ as many American artists.

ists. If the importation of artists were to be made harder, we feel that it would discourage and prevent managers and agents from bringing into America artists of the calibre of which we have more than enough right here. Most of these imported artists are not returning to their respective countries after completing their engagement, but are staying here to swell the ranks of our own unemployed artists.

ELISABETH HOEPEL,  
President, Grand Opera Artists'  
Association of America

New York  
April 7, 1936

#### American Gilbert and Sullivan Association Gives Costume Ball

A costume ball was given under the auspices of the American Gilbert and Sullivan Association at the French Church on the evening of April 18, as a culmination of the association's spring season and in honor of the centenary of the birth of Sir William S. Gilbert which occurs this year. A large number of 'G & S' enthusiasts attended, all dressed to represent characters in the Savoy operas.



# SUMMER SESSION AT CHICAGO MUSICAL COLLEGE

THE summer master school of the Chicago Musical College will extend this year from May 11 to Aug. 29, according to an announcement by Rudolph Ganz, president and artistic director of the college. The school will be divided into three six-week sessions, the first from May 11 to June 20; the second, or major session, from June 22 to Aug. 1, and the third from July 20 to Aug. 29.

Among the artist teachers engaged for the term are Louis Gruenberg, well known American composer; Isaac Van Grove, operatic conductor of long experience, and Alexander Raab, prominent among contemporary pianists and teachers.

During the last week of the session an opera festival will be held under the direction of Mr. Van Grove presenting pupils of his opera classes in both complete productions and scenes from standard works including 'Madama Butterfly,' 'Hansel and Gretel,' 'Faust,' 'Martha,' 'The Secret of Suzanne,' 'Louise,' and 'La Bohème.' Mr. Van Grove has been officially connected with opera for many years as coach, conductor and stage manager.

Mr. Gruenberg, after having spent the summer of 1935 and the first semester of the current school year in Europe, will teach throughout the summer. His classes will cover a variety of theoretical studies in their advanced phases.

George Woodhouse, English pianist and teacher, will teach during the major term, giving an exhaustive analysis of his new work on piano technique and emphasizing methods of presenting technical problems. A pupil of Leschetizky and Draeske in Vienna, he became interested in the scientific side of playing and has produced numerous articles and two books on the subject, the latter entitled 'The Artist at the Piano' and 'Creative Technique.' He has concentrated widely in Europe and has made two short lecture tours in America.

Lazar Samoiloff, well known vocal coach and teacher, will hold classes in which he will cover the standard literature of vocal artists in the fields of oratorio, church music, the art song and opera.

Mr. Ganz, conductor and pianist, will teach during the first and second sessions. Others engaged for the summer are Arthur Olaf Andersen, Eric Sorantin, Franklin Madsen and Rollin Pease. In addition to those already named, the permanent artist faculty includes Silvio Scionti, John Carre,



Three Artist Teachers Engaged for the Summer Session of the Chicago Musical College: (Above) Louis Gruenberg, (Upper Right) Alexander Raab, (Lower Right) Isaac Van Grove

Leon Sametini, Max Fischel, Graham Reed, Neli Gardini, Helen Curtis, Mary Strawn Vernon, Belle Forbes Cutter and Lawrence Paquin.

Special normal courses in piano will be given by Mr. Ganz, Helen Curtis, Mr. Carre, Lillian Powers and Merle West; in voice by Mr. Reed, and in violin by Mr. Fischel. Courses will be given by Mr. Madsen in compositional melody and counterpoint, song writing and arranging and choral and instrumental conducting. Mr. Sorantin will offer a course in the aesthetics and philosophy of music.

The college has installed what is said to be one of the finest laboratory broadcasting studios in the country, completely equipped with the latest transmitting devices, control room and audition room, for the benefit of those wishing to learn radio technique. The course is directed by Miss Cutter who is assisted by a staff of artists and technicians all of whom are associated with Chicago radio stations.

There will be a limited number of free or partial scholarships awarded by competition. Visiting students will have the opportunity of attending numerous recitals and other musical events throughout the



summer session of the college which is now in its sixty-ninth year. Officers of administration continuing in their capacities are Gustav Dunkelberger, dean; Genevieve Lyngby, registrar; Harold E. Ray, business manager, and F. Elmer Hartjen, treasurer.

## Winifred Cecil to Sing with National Orchestral Association

Winifred Cecil, soprano, will be soloist with the National Orchestral Association under Leon Barzin at its final concert in Carnegie Hall on April 27, singing 'Elsa's Traum' from 'Lohengrin,' and 'Dich teure Halle' from 'Tannhäuser.' She will also be heard as soloist with the Dessoof Choirs in the Town Hall on the following evening.

Earlier engagements of the season for Miss Cecil have included two appearances at the Church of the Ascension, New York, in Rossini's 'Stabat Mater' and 'The Messiah.' On April 10 she sang in Dvorak's 'Stabat Mater' at Glens Falls, N. Y., and on April 13 was soloist with the Rubinstein Club in N. Y. With the Phil-Sym String Quartet, Miss Cecil gave a program earlier in April at the New York residence of Mr. and Mrs. Harry H. Flagler.

# HARTFORD WELCOMES OPERA PERFORMANCE

## Metropolitan Gives 'Tristan und Isolde' in Second Visit of the Season

HARTFORD, April 20.—'Tristan und Isolde,' was sung at Bushnell Hall on March 10 before a capacity audience, in the second visit of the Metropolitan Opera this season. The cast included Kirsten Flagstad, Lauritz Melchior, Emanuel List, Karin Branzell, Julius Huehn, Arnold Gabor, James Wolfe, and Marek Windheim. Artur Bodanzky conducted. Madame Flagstad's work was superb both vocally and dramatically. Mr. Melchior was unable on this evening to give his customary best, but made the role impressive. A preliminary lecture on the opera had been given on March 4 by Olin Downes.

Mona Rani and her troupe of six Hindu musicians gave a unique program at Avery Memorial on March 11, playing on instruments of ancient types and in native dances. The Cecilia Club of women's voices, led by Moshe Paranov, gave an all-request program at Bushnell Hall on March 17. Mr. Paranov and Irene Kahn, the club's accompanist, were heard in two-piano compositions. Emily Bilecka sang an incidental soprano solo, and Margaret Scafarello and Gertrude Felber Jones played violin obbligatos.

## Chamber Trio Heard

The Glee Club of St. Joseph College gave on March 31, a recital by the Boston Chamber Trio, Paul Cherkassky, violin; Jacobus Langendoen, 'cello; Nicolas Slonimsky, piano. Beethoven's Trio in D, was given an incomparable reading. Works of Vivaldi, Bloch, Prokofieff, Moussorgsky and Mendelssohn were also performed.

Anna Kaskas, mezzo-soprano, one of two singers to secure a Metropolitan Opera contract as the result of the recent radio auditions, has been a Hartford girl since 1914, though born in Bridgeport four years earlier. She studied with Mrs. Jessie Downer Eaton of this city, Enrico Rosati of New York, and in Italy. In 1927, she made her debut in the Government Opera House at Kaunas, Lithuania, and during recent seasons has sung in opera companies of Newark and New York.

The Horace Bushnell Memorial Hall series of six concerts, October to February inclusive, will include the following orchestras: the Boston Symphony under Serge Koussevitzky; the Philadelphia Orchestra, under Eugene Ormandy; the National Symphony under Hans Kindler; the Cleveland Orchestra under Artur Rodzinski, and the New York Philharmonic-Symphony, conductor to be announced.

JOHN F. KYES

## Boston Symphony Must Pay City Taxes

BOSTON, April 20.—The Boston Symphony is not an educational institution in the opinion of the Massachusetts Supreme Court, and therefore must pay the full taxes assessed by the City of Boston. The orchestra sought an abatement of \$29,680 on its 1934 taxes on the ground that it was an educational institution and hence exempt. But the court ruled on April 4 that the orchestra "is not a scientific, literary, benevolent or charitable institution," that the system of selling tickets made education of "an indefinite number of the public" doubtful, and held the summer 'Pop' concerts to be entertainment.



## TITO SCHIPA

Leading Tenor, Metropolitan Opera

Personal Representative: H. A. CAHILL

2415 R.K.O. Building, Radio City

New York

EIDE

## NORENA

SOPRANO

METROPOLITAN OPERA

Management: NBC ARTISTS SERVICE

36 Rockefeller Plaza, New York

George Engles, Director

## JULIUS HUEHN

Baritone: Metropolitan Opera Company

Management: HAENSEL & JONES, 113 West 57th Street, New York

Division: Columbia Concerts Corporation of Columbia Broadcasting System



"Voice of great charm, suave pianissimo. He sings with taste and finish."

—Chicago American

GUDMUNDUR

## KRISTJANSSON

Opera—TENOR—Concert

801 NO. WABASH AVENUE, CHICAGO

"Individualistic, distinctive and strangely alluring type of voice."

—New York Evening Post



# BALLET RUSSE RETURNS TO NEW YORK

**New Productions of 'Les Noces' and 'Gypsy Dances,' Both with Choreography by Nijinska, Features of Two-Week Season—Favorite Ballets Seen**

OPENING a two-week engagement at the Metropolitan Opera on Easter Sunday evening, Col. W. de Basil's Ballet Russe de Monte Carlo drew great throngs of New Yorkers to witness the glamor and witcheries of its choreographic art in excellent performances, for the most part of familiar ballets. Two new works were introduced during the first week—'Danses Slaves et

main the same debatable delights. The stark background, throwing into relief the severe black and white costumes (both designed by Nathalie Gontcharova), gives a sense of abstractness and primitiveness, heightened by the effective mass movement and



Wallace

Irina Baronova, a Ballerina of the Ballet Russe

the restrained emotionalism, which occasionally breaks forth in wilder bursts of action. It is a picture of any Russian wedding preparation and ceremony—not of a particular one.

The performance was exceedingly effective, with no 'stars,' as was commensurate with the aggregate idea, although Irina Baronova and Yurek Shabalevsky had leading roles. In the pit, Eugene Fuerst conducted the four pianos (played by Pauline Gilbert, Hannah Klein, Joan Blair and Alfred Theilecker); the solo singers (Jeanne Palmer, Elena Shvedova, Ivan Velikanoff and Vasily Romakoff), and a chorus, all from the Art of Musical Russia, Inc.



One of the Groups Which Figure in Massine's "Balletization" of Brahms's Fourth Symphony, Known as 'Choreartium'

Tziganes,' to music from 'Roussalka' by Dargomijsky, on April 17, and Stravinsky's 'Les Noces' on April 20, both with choreography by Bronislava Nijinska. A new investiture of 'Jardin Public' was also seen on April 19, with choreography by Leonide Massine, and a score by Vladimir Dukelsky.

'Les Noces,' the most ponderable of these three, was done by the ballet for the first time, in the original choreography made for the Diaghileff Ballet. It differs so fundamentally from the production conducted by Leopold Stokowski under the auspices of the League of Composers in 1929, as to seem another work, except that Stravinsky's biting rhythms and strange vocalisms re-

## POST-SEASON 'PARSIFAL'

**Familiar Cast Heard in Good Friday Performance at Metropolitan**

The Good Friday 'Parsifal' on April 10 had little to distinguish it from the performance of the preceding Wednesday evening. Sung by the same artists and conducted by Mr. Bodanzky, it moved its steady way to an impressive close. Hardly ever has the music of Gurnemanz been sung better than by Mr. List, and his sympathetic action, too, had much to recommend it. Mme. Flagstad's Kundry has not yet reached a point to compare it with her Isolde; but it has fine moments.

Mr. Bodanzky's tempi were faster than usual, which was hardly calculated to make happy those, who for years have yearned to hear the overpowering climax in the Titurel music in the last act. It was missed by a mile again this year! Those who know their 'Parsifal' are still hopeful. The time will come when someone else will conduct 'Parsifal' in New York. . . .

A.

Mme. Nijinska's 'Slav and Gypsy Dances' presented a picture of barbaric color and rhythm, danced with an abandon that brought salvos of applause. 'Jardin Public' also received popular acclaim.

Among the other ballets which attracted wide attention were Mr. Massine's now-celebrated 'Choreartium,' to the Brahms Fourth Symphony; a revival of Stravinsky's 'Fire Bird'; the polished and suave 'Aurora's Wedding'; the ever-popular 'Shéhérazade,' 'Prince Igor' dances, 'Petrushka' and 'Sylphides,' and others of the company's large repertoire.

Favorite ballerinas who were again welcomed by their admirers were Mlle. Tomanova, Riabouchkinska, Danilova and Baronova, and leading roles were danced by MM. Massine, Lichine, Shabalevsky, Petroff and others. Efreim Kurtz and Antal Dorati alternated as conductors. Q.

## Theodate Johnson Returns from Europe

Theodate Johnson, soprano, who has been singing in opera in Europe this season, returned on the *Manhattan* on March 16, accompanied by her mother who has been with her abroad. During her European sojourn Miss Johnson appeared in opera in three countries: in France at Boulogne-sur-Mer; in Belgium at Antwerp, both at the Royal Flemish Opera and the French Opera and at Verviers and in Holland at Maastricht. Her appearances included two of the title role in Puccini's 'Tosca'; the same number of performances of 'Madama Butterfly,' both in Italian and French; a performance of Marguerite in 'Faust,' and two performances of Micaela in 'Carmen.' She also sang on the radio in Paris, Brussels and for the B. B. C. in London.

Miss Johnson remained in New York for two days and then left for a week at her home in Cleveland. According to her present plans she will return to Europe late in June to sing in opera in Belgium in the summer and fall.

# PURCELL'S MUSIC TO 'DIOCLESIAN' HEARD

**New York University Forces Give American Premiere of 17th Century Work**

Henry Purcell's music to 'Dioclesian' was performed, presumably for the first time in America, by the Washington Square chorus and orchestra of New York University under Martin Bernstein in the Education Auditorium on the evening of April 15. Pearl Besuner, soprano of the Metropolitan Opera; Marian Rich, soprano; Joan Peebles, contralto; Warren Lee Terry, tenor; Earl Spicer, baritone, and Hildreth Martin, bass, were the assisting soloists.

Renewed for modern ears, Purcell's music was in turn martial, wistful, impish and often profoundly moving. There was power in the choruses, as in the "Sing Ió's, praise the Thundering Jove," and the great chant of the Roman soldiers. A number of individual airs were worthy of mention, the martial song for contralto, "Let the soldiers rejoice," "What shall I do to show how much I love her," and the haunting "Still I'm wishing, still desiring."

The Masque, with its extravagances and fancy, opened another vein in the circulation of Purcell's genius and from the incredibly shy and elfin song of the faun to the entry and air of Bacchus, the music flowed in fabulous profusion. The singing of the chorus was notable for its freshness and precision of attack and revealed the painstaking care with which those concerned produced a work of and beyond its age. Peter Warlock's unexciting 'Capriol,' for string orchestra, prefaced the program. W. P.

## Daniel Wolf Writes New Song

A new song entitled 'Night of Dreams' has recently been written by Daniel Wolf, best known for his song 'Iris.' Mr. Wolf has dedicated 'Night of Dreams' to Joseph Bentonelli, tenor of the Metropolitan opera. The words of the song are by Mabel Livingstone. It is being published by Harold Flammer, Inc.

# The Cleveland Institute of Music

BERYL RUBINSTEIN, Director

## SUMMER SCHOOL

June 22 to August 1

Courses Toward Bachelor of Music Degree, Master of Music Degree. Public School Music in Conjunction with Western Reserve University. Private and Class Lessons in All Departments Under REGULAR FACULTY.

### Nationally Known Department Heads

BERYL RUBINSTEIN, *Piano*  
JOSEF FUCHS, *Violin*  
VICTOR DE GOMEZ, *Cello*  
NEVADA VAN DER VEER, *Voice*  
ARTHUR LOESSER, *Ensemble*

HERBERT ELWELL, *Composition*  
WARD LEWIS, *Sight Singing and Ear Training*  
ELEANOR FRAMPTON, *Modern Dance*  
GLADYS WELLS, *Dalcroze Eurythmics*  
ALICE CHALIFOUX, *Harp*

Newly Appointed Head of Opera Department—BORIS GOLDOVSKY

For further information address Registrar

2605 Euclid Avenue

Cleveland, Ohio



# CHORAL WORKS HEARD AT EMPORIA FESTIVAL



Participants in the Performance of 'The Messiah' at the College of Emporia Were the Festival and the A Cappella Choirs and the Festival Orchestra, Under Daniel A. Hirschler. Edna Hoydar, Edna Swanson Ver Haar, Floyd Tompkins and Stanley Deacon were Soloists

**EMPORIA, KANS., April 20.** FOR the twenty-second year the annual Spring music festival was held in Memorial chapel of the College of Emporia and all three concerts were attended by capacity audiences. At the performance of 'The Messiah,' on April 5, the audience was so large that many found it impossible to get into the hall. Over thirty Kansas counties were represented and visitors were present from states as far distant as Ohio, Illinois, Missouri, Colorado and Nebraska. The outstanding feature of the festival was the remarkable versatility of the Festival Chorus and The Vesper A Cappella Choir. In three days, four distinct choral types were sung: 'The Messiah,' Mendelssohn's 'Forty-Second Psalm,' Moskowski's 'Spanish Dances,' and a cappella numbers by the Vesper Choir. All of these were directed by Dean Daniel A. Hirschler, director and founder of the festival, and conductor of the Vesper A Cappella Choir of 100 voices for the past eighteen years. The chorus showed a splendid choral technique, fine tonal quality, perfect balance, and a fine inspirational response to the conducting of Dean Hirschler.

The choral works were accompanied by a special festival orchestra of the college, consisting of about 35 members, and the organist, Miss Thelma Pyle. Mr. Louis Fink, instructor in orchestral instruments, was concertmaster. The soloists for 'The Messiah' were Edna Hoydar, soprano, and Floyd Tompkins, tenor, both of the College of Emporia faculty, and in addition, Edna Swanson Ver Haar, contralto, and Stanley Deacon, bass, both of Kansas City. All of these sang with a fine understanding of the devotional style of the oratorio.

For the second concert on the 6th the chief attraction was the Woodwind Ensemble of the Kansas City Philharmonic composed of Brown Schoenheit, flute; Fred S. Joste, clarinet; Sarine F. Rendina, piano; Philip Farkas, horn; William Kruse, bassoon, and Fred Pronid, oboe. The organization played with a finish and artistry that was a

delight to the audience. Dean Hirschler's Vesper A Cappella Choir sang a group of numbers as a part of the program and acquitted itself in the splendid style that is usual with this well seasoned group.

## Marguerite Munselle Soloist

The third concert was devoted to Federlein's arrangement of the 'Spanish Dances' by Moskowski, and Mendelssohn's 'Forty-Second Psalm.' The soloist for the program was Miss Marguerite Munselle, brilliant young harpist, who played a group of solos between the choral works.

The festival is one of the chief agencies for musical culture in Kansas and the splendid concerts of this year will long be remembered by the thousands of visitors to the College of Emporia campus.

## Bruno Huhn Leads New Glee Club in Debut

The Katharine Gibbs School Glee Club, Bruno Huhn, conductor, made its first appearance at the Barbizon, New York, on April 16 in a program before an invited audience. Mr. Huhn presented his singers, who were organized last fall, in three groups. These included compositions by Reppe, Cox, Friml and Colin Taylor and arrangements by Victor Harris, Wallingford Riegger and A. Walter Kramer. Margaret Van Voorhis sang songs by Dvorak, Dunhill and Arne and Patricia McOwen, pianist, was heard in works by Mac Fadyen, Torjussen and Onensky. Everett Tutchings was the accompanist.

## Jascha Heifetz Honored at Tea

In honor of Jascha Heifetz, who was to play a benefit recital for the Cecilia Music School of the Madonna House Settlement in Carnegie Hall on April 21, Mrs. William Emerson Peck entertained at tea in her New York home on April 16. Mrs. James Roosevelt was also a guest of honor. During the afternoon, Shelba Rivkin and Arnold Pomerantz, piano pupils at the Cecilia school, played several solos. Martha Atwood was executive secretary in charge of the benefit.

## Margarete Dessoiff Injured in Accident

Margarete Dessoiff, conductor of the Dessoiff Choirs, and Mrs. Eugene Molyneux, manager, were seriously injured in an automobile accident in Central Park on April 16. Mme. Dessoiff, who was to have made her final appearance as leader of the choirs at a concert in the Town Hall on April 28, will be unable to conduct, but insisted that the concert take place as planned. Paul Boepple, director of the Dalcroze School of Music, who will succeed Mme. Dessoiff next year as conductor, will assume the baton at this concert.

# CHORAL CONCERTS IN PHILADELPHIA

## Local and Visiting Organizations in Religious and Secular Programs

PHILADELPHIA, April 20.—Several choral concerts were given here during March by local and visiting organizations. On March 12 the Westminster Choir, led by John Finley Williamson, appeared in the Academy of Music, the principal works on the program being Bach's motet 'Sing Ye To The Lord' and Roy Harris's 'A Song For Occupations.' Other works included Brahms's setting of the Fifty-first Psalm, and works of di Lasso, Fischer, Cain and others.

On March 16 a pleasing concert was given in Witherspoon Hall by the Chapel Choir of Capital University, Columbus, O., conducted by Ellis Emanuel Snyder. The same evening the Choral Society of Philadelphia gave the third concert of its thirty-ninth season in Drexel Auditorium under Henry Gordon Thunder. Haydn's 'The Seasons' was given. The soloists were Elizabeth Harrison, soprano; Royal P. MacLellan, tenor, and Edward Rhein, baritone. The accompanists were Myrtle C. Eaver and Williams Sylvano Thunder.

## McDonald Work Heard

A 'Missa pro Defunctis' from the library of Montserrat Abbey, Spain, adapted by Harl McDonald, was the main work given at a concert of the University of Pennsylvania Choral Society in Irvine Auditorium on March 18, Dr. McDonald conducting. The Mendelssohn Club of Philadelphia, Sherwood Johnson, conductor, gave a concert in the Academy of Music on March 23 with the cooperation of the Philadelphia Orchestra under Saul Caston.

The Augustana Choir of Rock Island, Ill., gave a program in the Academy of Music on March 25, Henry Veld conducted.

On March 30, in the Academy of Music, the Philadelphia forum presented Olin Downes, of the New York Times in a talk on 'The Glory of Choral Music' the last of a series of four lectures on 'The Enjoyment of Music.' On this occasion the Harvard Glee Club, led by G. Wallace Woodworth, gave the illustrative program. A series of special musical services in the Second Presbyterian Church here came to a conclusion on April 5 with a performance of the Brahms 'Requiem' under Alexander McCurdy, Jr., organist and choirmaster.

## Children Appear

On March 31, the Matinee Musical Club presented its annual program by the Juniors and Juveniles in the Bellevue-Stratford ballroom. On April 7, the Philadelphia Music Club held 'Ye Olde Countree Fayre' in the Bellevue-Stratford ballroom, transformed for the occasion with gayly decorated stalls and banners. On the 9th, the Duo Music Club held a meeting at the Hotel Walton, Mrs. Lewis James Howell presiding.

The Matinee Musical Club presented another program in the Bellevue-Stratford ballroom on the 14th, featuring Nini Theilade and Dimitri Romanoff, dancers. In addition there were numbers by the Harp Ensemble, assisted by members of the String Ensemble, and Marian Rian, organist, and a group by the Vocal Ensemble.

WILLIAM E. SMITH

# EASTMAN SCHOOL OF MUSIC of THE UNIVERSITY OF ROCHESTER

HOWARD HANSON, Director

RAYMOND WILSON, Assistant Director

This is an endowed institution of national scope offering courses in all branches of music. The recognized University degrees, B.M., M.A. in Music, M.M. and Ph.D. in Music are granted.

Library facilities, physical equipment and University affiliation afford unusual opportunities for graduate study.

Several yearly concerts enable composers to hear own works performed.

The orchestra of 110 students, band, ensembles and chorus broadcast over NBC system, Thursdays, 3:15 P.M., E.S.T.

Due to limited enrollment early registration is advisable both for summer and winter sessions.

The Placement Bureau has available candidates for professional positions and for teaching in colleges, public and private schools.

Summer Session June 22-  
July 25

Fall Session Opens  
September 22

For Information and Catalogs Address:

ARTHUR H. LARSON, Secretary-Registrar

EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y.



## PHILADELPHIA HEARS CHAMBER ENSEMBLES

**Simfonietta under Sevitzy Ends Its Season — Other Groups Active**

PHILADELPHIA, April 20.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzy conducting, closed its eleventh season successfully in the Bellevue-Stratford Ballroom on March 25. Boccherini's 'La Musica Notturna di Madrid' was a pleasing initial item, followed by Dubensky's arrangements of two piano preludes of Scriabin; an American Suite of Stoessel, transcribed for strings by Mr. Sevitzy, and two Italian songs by Alaleona. The remainder of the evening was given over to Bossi's 'Intermezzi Goldoniiani' the various movements being given choreographic interpretations by members of the ballet, soloists being Catherine and Dorothe Littlefield, Alexis Dolinoff, and Edward Caton.

The Simfonietta's last children's concert was given on March 28, with Sherman Frank, ten-year-old pianist, as soloist in the Haydn Concerto in F, and the Children's Chorus from the Germantown Friends' School, trained by Margaret Shane, singing Brahms's 'The Little Dustman' and James Brown's 'The Three Dragons.' Other works were Stoessel's Suite, 'Americana,' Purcell's Suite in C and the Hornpipe from Stutley's 'Salt o' the Sea' Suite.

One of the most pleasing chamber concerts of the season took place in Casimir Hall, Curtis Institute, on March 22, when Louis Bailly led the Curtis String Ensemble, numbering about twenty-five players. The program was the same as at their New York concert, with music by Gervaise-Scalero, Chausson, Tansman, Handel and Block. Philip Frank, violinist; Claribel Gegenheimer, organist, and Jennie Robinor, pianist, were soloists.

### Freed and Salzedo Conduct

A successful concert was given by the Philadelphia Chamber Orchestra and Composers Laboratory in the Ethical Culture Auditorium on March 11, Isadore Freed and Carlos Salzedo conducting. The first part of the program was devoted to classical and pre-classical music, including the overture to Handel's 'Otho'; arrangements of two Huguenot hymns of Goudimel; and a concerto grosso of C. P. E. Bach, played in a setting by Maximilian Steinbach. The second section of the concert began with Mr. Salzedo's 'Preamble et Jeux' for harp and small orchestra, directed by the composer. This was followed by Gerard Williams's arrangements of three old Scotch tunes, and a concertino for piano and chamber orchestra by George F. Boyle, with Josef Wissow as the capable soloist.

The Stringart Quartet appeared before an appreciative audience in the Ethical Culture Auditorium on March 18. Leon Zawisza and Arthur Cohn, violins; Gabriel Braverman, viola, and Maurice Stad, 'cello, won applause by excellent performances of Boccherini's Quartet in G Minor, Op. 27, No. 2; Malipiero's 'Stornelli e Ballati'; and the Brahms A Minor. Of special appeal



Roberts  
Fabien Sevitzy, Conductor of the Philadelphia Chamber String Simfonietta

were three three-part Fantasias of Purcell, played admirably by Messrs. Zawisza, Braverman, and Stad.

The Curtis String Quartet gave the last of a series of three concerts in the Plays and Players Auditorium on March 23, before a cordial audience. Excellent balance and beautiful tone quality marked the work of the ensemble—Jascha Brodsky and Charles Jaffe, violins; Max Aronoff, viola, and Orlando Cole, 'cello—in Mozart's Quintet in G Minor, in which Leonard Mogill was second viola; and in the Schubert Quartet in D Minor. WILLIAM E. SMITH

### SCHUBERT CHOIR HEARD

**Pizzetti's Requiem Given Canadian Premiere—Barrère Forces Play**

TORONTO, April 20.—The Schubert Choir, Henri K. Jordan, conductor, gave a concert in Massey Hall on March 31, assisted by Georges Barrère and his Little Symphony. The Choir gave the first performance in Canada of Pizzetti's Requiem, sung a capella, and sang Cui's 'Nocturne,' Kastalsky's 'O Glad-some Light,' Mr. Jordan's setting of a Canadian lyric 'The Homing Bee,' which had to be repeated, and several works by Bach with distinguished artistry.

The Little Symphony played a Mozart Concerto for flute and orchestra with Mr. Barrère as soloist, Brahms's 'Serenade,' Op. 11, and works by Rameau, with delicacy and charm.

### New Artists Under Cahill Management

Virginia Rea, coloratura soprano, and Helena Morsztyn, Polish pianist, are now under the management of Harry Cahill, of Radio-Koncert Bureau. Among other artists under Mr. Cahill's direction are Tito Schipa, who has been appearing in opera in Italy; Myrtle Leonard, contralto of the Metropolitan Opera, who appeared in a concert at the Soviet Embassy in Washington, D. C., on April 4, and who will sing Dalila in 'Samson et Dalila' at Grand Rapids, Mich., on May 12, and Mary McCormic, who sang a leading role in 'The Mikado' in Milwaukee on April 19.

### Lanny Ross to Make New York Recital Debut in November

Another favorite in radio broadcasting will be heard in concert next season, when Lanny Ross, young American tenor, admired for his singing on the 'Showboat' and other commercial hours, will make his recital debut in New York in the Town Hall. Several months ago Mr. Ross signed a long term contract with Concert Management Arthur Judson.

Mr. Ross had no intention of making music his profession. He was a boy soprano at the Cathedral of St. John the Divine, New York, was educated at Taft School and Yale University, class of 1928. There he sang in the Yale Glee Club, Marshall Bartholomew, conductor, and toured Europe with the club in 1928. On his return to New York, he decided to study law and attended Columbia University Law School. While studying he sang for the National Broadcasting Company on a sustaining program to help pay for his tuition at Columbia. His career was thus begun in those auspicious radio years along side of Rudy Vallee, Kate Smith and Bing Crosby, but he was anxious to avoid publicity as a singer on account of his intention of becoming a lawyer. His voice, however, was admired and won him a commercial daytime hour.

In January, 1931, his radio sponsor offered him such substantial remuneration that he decided to follow music as a profession and gave up his intention



Pirie MacDonald

Lanny Ross

to practice law. It was then that he was for the first time publicized. Earnestly seeking to prepare himself further, he secured a scholarship at the Juilliard Graduate School, where he studied for two years under Mme. A. E. Schoen-René. His activities in radio and motion pictures made it impossible for him to continue his studies at the Juilliard School. He has, however, continued studying privately and this season has been heard in concert appearances in Providence, Erie, Buffalo, Cleveland and Detroit.

## BALTIMORE VISITED BY TWO ORCHESTRAS

**National Symphony and Philadelphia Orchestra Conclude Local Series**

BALTIMORE, April 20.—The request program of the National Symphony enabled Dr. Hans Kindler to comply with the vote of the subscribers on March 31. Schubert's 'Unfinished' Symphony, Strauss's 'Don Juan,' a movement from Tchaikovsky's 'Pathétique' and episodes from 'Boris Godounoff,' to which Dr. Kindler appended three encores after having graciously addressed the audience in approval of its choice of program, were played.

This recognition of the enthusiasm of

our local audiences was also acknowledged with an impromptu speech by Leopold Stokowski, who at the conclusion of the final concert of our local season on April 1, had the Philadelphia Orchestra rise and bow in response to the demonstration of approval. The program included 'Parsifal' excerpts, two examples of music by Shostakovich and the 'Russian Easter' Overture by Rimsky-Korsakoff. F.C.B.

The centenary of the birth of Delibes, which fell on Feb. 21, was celebrated at the Paris Opéra with a revival of his ballet, 'Coppelia,' with new sets and costumes and new choreography by Aveline.

## LOUIS PERSINGER

Will Give

### VIOLIN INSTRUCTION

AT THE

### JUILLIARD SUMMER SCHOOL

JULY 7 TO AUGUST 14

For information address

130 Claremont Avenue

Room 221-B

New York, N. Y.

## NATHANIEL FINSTON

General Musical Director

METRO-GOLDWYN-MAYER STUDIOS



# CONCERTS: Two New Quartets Introduced

(Continued from page 14)

2. Malipiero's 'Stornelli e Ballate' (short poems and ballads), and Brahms's Quartet in A Minor, Op. 51, No. 2, concluded the program. P.

## Beethoven Association in Last Concert

The Beethoven Association gave the last of its series of concerts for the season in the Town Hall on the evening of April 6. Nathan Milstein, violinist, with his accompanist, Leopold Mittmann, who replaced Harold Bauer, president of the association, at the piano, played the Vitali Chaconne with energy and spirit.

Beethoven's impish *tour de force*, the Serenade in D, Op. 25, was performed by Georges Barrère, flute; William Kroll, violin, and Nicolas Moldavan, viola, moving an appreciative audience to repeated chuckles of laughter at its whimsical and puckish sallies. The same composer's Sonata in C Minor, Op. 30, No. 2, in more serious vein, was given a well-integrated reading by Mr. Bauer and Mr. Milstein.

Saint-Saëns's 'Le Carnaval des animaux,' prefaced with amusing remarks by Mr. Bauer, was played by Mr. Kroll and David Mankowitz, violins; Mr. Moldavan, viola; Naoum Benditzky, cello; Anselme Fortier, double bass; Walter Damrosch and Olin Downes, critic of the New York Times, at the two pianos; Mr. Barrère, Gustave Langenus, clarinet; Frank Sheridan, celesta, and Carlos Salzedo at the xylophone. P.

## Kempton Searle Makes Debut

Kempton Searle, basso-cantante, a winner in the MacDowell Club's Young Artists Contest, gave his prize recital which was also his New York recital debut in the MacDowell Club auditorium on the evening of April 7.

Beginning with a recitative and aria from Handel's 'Deborah,' Mr. Searle established himself with his audience, and the same composer's 'Si, tra i Ceppi' from 'Berenice' strengthened the good impression. Unfamiliar songs by Graener followed, bracketed with Schubert's 'Geheimes' and 'Aufenthalt,' both well given. Schönberg's 'Dank,' an early work, proved effective. The French group was by Paladilhe, Février, Ravel and Holmès and the final one in English by Peterkin, Head, MacDowell, Coates and Griffes. Helen Ernsberger was an effective accompanist. H.

## Mariana Sarrica in Debut Recital

Mariana Sarrica, youthful pianist and native New Yorker, gave her debut re-

cital in the Town Hall on the evening of April 8, beginning her program with Bach's Chromatic Fantasy and Fugue and Beethoven's Sonata in E, Op. 109.

A not inconsiderable technique and a firm tone revealing latent power, were two of the artist's principal assets, though in the Bach work over-use of the pedal blurred a great deal of her phrasing and spoiled the climax of the fugue. The first and second movements of the Beethoven, Vivace and Prestissimo, were dynamically limited and in an effort to obtain clarity, the pianist's tone was often hard and percussive. The Andante was given a modestly poetic exposition.

A group of Chopin Etudes, a Nocturne and Ballade, superior in interpretation and performance, made apparent Miss Sarrica's better qualities in music that required less profundity of interpretation and greater bravura. Schumann's Toccata, Op. 7, and works by Stravinsky, Fauré, Godowsky and Liszt concluded the program. P.

## Rubinstein Club Gives Second Concert of Season

The chorus of the Rubinstein Club, Frank Kasschau, conductor, gave its second concert of the season in the Waldorf-Astoria on the evening of April 13. Assisting soloists were Winifred Cecil, soprano, and Arturo de Filippi, tenor. Marguerite Hughes was accompanist for the chorus and Celius Dougherty for the soloists. Charles M. Hobbs was at the organ. The chorus gave an excellent account of itself in works by Arne, Goldsworthy, Bohm, Daniels, Kramer and others.

Miss Cecil was given an ovation in an aria from 'Andrea Chenier' and songs by Strauss, Marx, Watts and Rachmaninoff and, with Mr. de Filippi, the closing duet of Act I of 'La Bohème.' Mr. de Filippi sang an aria from 'L'Elisir d'Amore' and songs by Lehár, Morgan and Head. Mortimer Browning's 'Sleep, My Laddie, Sleep,' dedicated to the chorus and having its first hearing, was repeated. N.

## Two New Quartets at Composers League Concert

The Pro Arte Quartet introduced two string quartets new to New York in an evening of chamber music sponsored by the League of Composers at the French Institute on April 13. These were Werner Josten's Quartet, composed in 1934 and given its first public performance at this concert, and Darius Milhaud's Quartet No. 9, composed in 1935, and dedicated to Mrs. Elizabeth Sprague Coolidge. Other works on the program were the 'Mosaic' Quartet of Henry Cowell, heard here for the first time earlier in the season, and Alban Berg's Lyric Suite.

The Pro Arte players have a special propensity for the music of today, that is, the cerebral and, to a degree, esoteric tonal compounds which baffle most performers. Consequently they give it better representation than is commonly encountered. Members of the ensemble are O. Ounon

and L. Halleux, violins; A. Prevost, viola, and R. Maas, cello.

Mr. Josten's work, not strongly vertebrate, has many interesting pages suggestive of impressionism. It has not the ingratiating lyrical line of some of the composer's other works and there may be some question as to whether a deliberate disavowal of melodic frankness in favor of more orthodox modernisms was worth the sacrifice.

The Milhaud work pursued quite the opposite objective. Obviously calculated striving for naïveté of melody and even tunefulness, couched in sharp dissonances, was evident in the earlier portions. Skillful handling of quadruple voices, inventiveness, and urbanity, the latter over-stressed, perhaps, characterized the Milhaud work throughout. The audience was loudly applaudive, and called Mr. Josten forward to acknowledge its appreciation of his composition. E.

## Canadian Singers Are Heard in Town Hall

Choristers of the Canadian Singers' Guild, Walter Bates, conductor. Vera Crawford-Heritage, accompanist. Town Hall, April 14, afternoon:

'A Heart That's Broken and Contrite' Dowland  
'Jesu, dulcis memoria' ..... Vittoria  
'Deck Thyself, My Soul, with Gladness' Bach  
Passion Chorale ..... Arr. by Christianson  
Easter Carol (modal) ..... Shaw  
'Come, O Blessed Lord' ..... Tchaikovsky  
'Sing We and Chant It' (ballet) ..... Morley  
'Since First I Saw Your Face' (madrigal) Ford  
'Let Every Heart Be Merry' (aria) ..... Vecchi  
'All Creatures Now Are Merry-Minded' (madrigal) ..... Benet  
'Sorrow' ..... Palmgren  
'In Quiet Night' ..... Brahms  
'Love Is a Sickness' ..... Vaughan Williams  
'When Alan-a-Dale Went a-Hunting' de Pearsall  
Three French-Canadian Folksongs: 'Whence, O Shepherd Maiden' and 'Gay Lala,' arranged by H. E. Key; 'O, Little Rock,' arranged by H. A. Fricker.  
Two Slovakian Folksongs: 'Harvest Song'; 'Dance Song.'  
Two Spirituals: 'Deep River,' arranged by William Arms Fisher; 'Nobody Knows de Trouble I've Seen.'

In their singing of this program the visiting Canadian school teachers, organized into a choral society of ten women and eight men, revealed themselves as an unusually well-trained body of singers. In all matters pertaining to the sheer technique of group singing, such as precision of attack and release, balance of tone, dynamic gradations, and so on, they maintained a high standard of excellence throughout, and for this their conductor deserves great credit. As regards the quality of tone, however, the results were less satisfactory and interpretively the group's singing was much less impressive.

Many of the effects achieved were admirable, but too much stress was laid upon them as such, to the detriment of the spirit of interpretation. In the Tchaikovsky number the same extreme scheme of dynamics and ritards was applied to all the stanzas

## To Sing in Colon Opera



Irra Petina

Having recently completed her season with the Metropolitan Opera, Irra Petina, mezzo-soprano, has been engaged for the four months' season of opera at the Teatro Colon in Buenos Aires. She will sing the mezzo soprano roles in 'Rigoletto,' 'Butterfly,' 'Tales of Hoffmann,' 'Fledermaus' and 'Der Rosenkavalier.' She will sail on May 2.

During the past season she has appeared in important roles in 'Lakmé,' 'Rigoletto,' 'Faust,' 'Butterfly,' and Wagner's 'Ring.'

in exactly the same degree and other works suffered from the same defect. The Ford madrigal, on its part, was taken at too fast a tempo. The French-Canadian songs were among the most interesting and most effectively projected of the program features; the Spirituals, on the other hand, were devalued by too stiffly stylized a treatment, while the imitation of a small-town band, given as an encore, was definitely out of place in such a concert. With the exception of 'Deep River' the entire program was sung a cappella. Pictorially the chorus produced a striking effect with their colorful costumes. C.

## Singers Club of New York Gives Yearly Concert

The annual concert of the Singers Club of New York was given in the Town Hall on the evening of April 15 under the direction of Charles Albert Baker and with the assistance of Hazel Hayes, soprano.

For the most part, the chorus program was composed of conventional male glee club material, although the apotheosis of Hans Sachs from 'Die Meistersinger' was somewhat removed from the usual course of such performances. The auditorium was filled to capacity and there was much enjoyment. (Continued on page 26)

## Moses Smith to Conduct Tour Party to Salzburg Festival

BOSTON, April 20.—In connection with the Salzburg Festival this summer, Moses Smith, music critic for the Boston Evening Transcript, will be the musical director of a limited party of tourists who will go to the Austrian city for an extended period late in July and in August. The itinerary will also include various performances and subjects of musical interest en route, in London, Paris, Vienna, Switzerland and Linz, Austria. In the last-named city the party will attend the Bruckner Festival, which is being held there in July. The tour will be under the management of the Consolidated Travel Bureau of Coolidge Corner, Brookline, Mass.



PEABODY CONSERVATORY

BALTIMORE, MD.

OTTO ORTMANN, Director

SUMMER SESSION

JUNE 22 to AUGUST 1

Staff of eminent European and American Masters, including:

Frank Bibb Louis Robert  
Wilmer Bartholomew Pasquale Tallarico  
Frank Gittelsohn Howard R. Thatcher  
Carlotta Heller Mabel Thomas

Tuition: \$20 to \$35, according to study

Circulars Mailed

Arrangements for classes now being made

FREDERICK R. HUBER, Manager

## Metropolitan Opera Spring Season Plans

(Continued from page 3)

role and Mr. Bentonelli as the Duke, Miss Hardy as Gilda and Miss Kaskas as Maddalena. Mr. Gurney will sing Sparafucile and Mr. Cordon, Montecrone. Mr. Papi will conduct both these works.

Friday night, May 15, will bring the revival of 'The Bartered Bride' with Miss Dickson, who was one of the stars of the D'Oyly Carte season of Gilbert and Sullivan opera last year, as Marie. Mr. Chamlee will sing Hans, Mr. Rasely, Wenzel and Mr. D'Angelo, Kezal. Mr. Pelletier will conduct.

'Carmen' will be repeated at the Saturday matinee and 'Rigoletto' on Saturday night.

'Orfeo,' which will be revived during the second week, will be produced in a novel manner, the ballet acting after the manner of the chorus of the Greek tragedies. The cast was not announced, but Mr. Hageman will conduct.

Mr. Johnson stated that his aim was to repeat if possible the success of opera at the Hippodrome two seasons ago and to give young singers a chance. The board of directors has given an unspecified sum of money as a guarantee fund. It is said that two weeks is the minimum and four or possibly five weeks, the maximum length of the season. Orchestra seats will cost \$3 and \$2.50. About 1,500 seats will be available at prices of twenty-five cents to \$1.50.



## MINNEAPOLIS SEASON DRAWS TO A CLOSE

### Ormandy Returns for Final Concerts — Levitzki Is Heard as Soloist

MINNEAPOLIS, April 20.—The waning symphony season has brought us Mischa Levitzki in two piano concerts and the return of Eugene Ormandy, after a brief vacation, for his last group of concerts as regular conductor of the Minneapolis Symphony. Next fall he assumes the baton of the Philadelphia Orchestra.

Mr. Levitzki was heard at a Friday night concert and remained to play at the Sunday "pop" immediately following. His first appearance was in the Beethoven C Minor Concerto, in which his style and approach seemed unfitted for the task that Beethoven imposes on his interpreters. Much better was the impression made by his lyric and poised work in the Saint-Saëns C Minor Concerto two days later. Here he was much more himself, and more intimately identified with the form and substance of the music.

On the same program Friday were the Prelude and 'Good Friday Spell' from 'Parsifal'; Philip James's prize-winning composition, 'Station WGZBX' and Debussy's 'La Mer.' The Wagner music was impressively and austere intoned, reaching grand climaxes; the James item amused by its raucous imitation of fiendish radio sounds and 'La Mer' was a worthy finale from the rich impressionist's palette.

A week earlier Leon Barzin concluded his two weeks' engagement as guest conductor with an unusually stimulating Sunday program, and gave added evidence of his cool-headed and sensitive baton guidance. The symphony was the Haydn in G Minor, No. 39, never before played here, and the novelty was Shostakovich's suite from his industrial ballet, 'The Bolt,' performed with a zest and humor that brought spontaneous laughter from the audience. The program was rounded off with a quietly ecstatic 'Siegfried Idyl,' a graceful reading of ballet jingles from Gounod's 'Faust' and Strauss's 'Death and Transfiguration,' a masterly performance.

The University Artists series concluded its season with Alexander Brailowsky who played works by Bach-Busoni, Schumann, Scarlatti, Rachmaninoff, Debussy, Ravel and Liszt.

Three outstanding "home talent" events have occurred. The University Bach chorus, led by Donald Ferguson, gave a performance of the B Minor mass which showed definite improvement over previous efforts. A small orchestra accompanied the production on the campus, and solo roles, as well as choruses, were well handled.

The first appearance of the newly formed Minneapolis a cappella choir, led by George Hultgren, introduced a

## NEW COMMUNITY OFFICE IN CHICAGO



Kaufman & Fabry  
A Corner of the New Chicago Office of Columbia Concerts Corporation and Community-Cooperative Concert Service Occupied by Arthur Wisner, Western Manager of Community-Cooperative Concert Service (Handling a Telegram to the Messenger), Rudolph Vavpetich, Western Representative of Columbia Concerts Corporation, and Helen Earle, Secretary

RAPID expansion of Community and Cooperative Concerts during the past year, particularly in the west, has necessitated a new and larger suite of offices for the Western Division, of which Arthur Wisner is manager, on the ninth floor of the Wrigley Building, Chicago. The western headquarters of Columbia Concerts Corporation, the parent organization, are also located here.

mixed chorus of fine tone, clarity of expression and plasticity of style. John Kuypers' Hamline University choir made a successful appearance in St. Paul. Another choral event has been the second visit here of the St. Olaf Lutheran choir, heard in a Lenten concert at the University of Minnesota.

JOHN K. SHERMAN

### MUSIC IN TOLEDO

#### Hess and Milstein in Recital—Art Museum Concerts Continue

TOLEDO, April 20.—Toledo's music season closed on March 27 with a concert by Myra Hess in the Peristyle of the Art Museum. Nathan Milstein was heard in the penultimate concert of the series a fortnight previously. Leopold Mittmann accompanied. Artists heard in the Sunday concerts in the Art Museum recently include Kathryn Clapp, La-Von Carey Greiner, Patricia Herring Souren, Charlotte Wilson Engellke and William Engelke. St. Paul's Lutheran Choir, the Eurydice Club and the Selected High School Orchestra, Bessie Weirum, conductor. The Cleveland String

Quartet was heard on March 17. Georges Miquelle, 'cellist and Mary Van Doren, pianist, gave a recital on March 31. It was announced recently by Mrs. Van Doren, music director of the museum, and Blake-More Godwin, general director, that next season they will present three orchestras, Kirsten Flagstad and Vladimir Horowitz. H. M. C.

#### Steele and Clovis Heard in West

Eleanor Steele, soprano, and Hall Clovis, tenor, made several very successful appearances during March in duet recitals in the West. Among the cities in which they were heard were San Diego, San Mateo, and Chico, Cal., and Tucson, Ariz. Brooks Smith was accompanist.

## ST. LOUIS SYMPHONY HAS PIANO SOLOISTS

### Hofmann and Ganz Appear Under Golschmann—Mildner Is Recitalist

ST. LOUIS, April 20.—The fifteenth pair of symphony concerts on March 6 and 7 brought Josef Hofmann as soloist. Schumann's Concerto in A Minor was Mr. Hofmann's choice. Two very large audiences showed marked appreciation of his mastery. The remainder of the program was devoted to the first American performance of Manuel Rosenthal's 'Les Petits Matiers,' an inconsequential assortment of tid-bits, and Sibelius's Symphony No. 2. Vladimir Golschmann conducted.

After an absence of two weeks, the orchestra returned from an extensive southern tour for the pair of concerts on March 27 and 28, with Rudolph Ganz, pianist, as soloist. The first half of the program contained the 'Coriolanus' Overture and Mozart's 'Jupiter' Symphony. Mr. Golschmann was at his best in the Mozart work. Mr. Ganz, formerly conductor of the orchestra, was given a rousing reception for his playing of the Tchaikovsky Concerto in B Flat Minor.

#### Mildner Closes Civic Course

Poldi Mildner closed the Civic Music League season with a piano recital at the Opera House of the Municipal Auditorium on March 10. Every available seat was taken and her playing fully justified the decision of the League to re-engage her after last year's recital. The association concluded its most successful season in twelve years. Alma Cueny is the secretary-manager.

Jean Browning, pianist, an artist-pupil of Leo C. Miller, and Jacob Krachmalnick, violinist, pupil of Arthur Barron, appeared in joint recital at the Y. M. H. A. on the evening of April 1. These talented young artists were recent winners of the Greater St. Louis Young Musicians Contest.

John Halk presented two violin recitals on March 15 and 19 at the Hotel Statler Ball Room for the benefit of the Industrial Aid for the Blind.

HERBERT W. COST

Giordano's opera, 'Siberia,' has just been revived at La Scala where it was first given in 1903 and revived in 1928. The work had its American premiere at the Academy of Music in New York on Feb. 5, 1908.

## CAROLINE BEESON FRY

Teacher of Singing

SUMMER SESSION, JUNE 15 - JULY 24  
AT WHITE PLAINS, NEW YORK

ALL PARTICULARS ON REQUEST

810 Carnegie Hall, New York — Two Orchard Pkwy., White Plains, N. Y.

Mrs. Fry's principles of voice production are explained in the preface to Albert Shuman's

"The Choralists Double Dezen" published by C. G. Birchard Co., Boston.

## HUGO KORTSCHAK

VIOLINIST

PRIVATE INSTRUCTION

TEACHING METHODS

ENSEMBLE

SUMMER CLASSES  
CUMMINGTON, MASS.

June 15th to September 1st

Studio: 155 East 91st Street

New York City



# MUSIC: Russian 'Cello Sonata and New Part Songs of Interest

## Music of an Outstanding Contemporary of Handel Now Available

Among the most interesting recent resuscitations of earlier English music is the work of Maurice Greene, one time University Professor of Music at Cambridge and "Master of the King's Musick" and a contemporary and intimate friend of Handel, who was ten years older than he and died only five years earlier. As yet only a few of his harpsichord pieces have been made available, but almost every one is a little gem, though probably caviar to the general in most instances. There are a scant dozen pieces in the two books now published by Paterson's Publications Ltd. in London (New York: Carl Fischer, Inc.).

Greene's work naturally suggests Handel in reflecting the compositional style of the period but, far from being imitative, he complements his great contemporary. For whereas in his harpsichord music Handel's better qualities are his robustness and the dignity of his sarabande moods, Greene, while capable of moods of healthy gaiety, is essentially sensitively poetic to an uncommon degree.

The fundamental difference is significantly illustrated by a comparison of his *Air with Variations* with Handel's 'Harmonious Blacksmith.' There is a lovely fragrant lyricism in much of his work, a delicate fancy almost too intangible at times to project. The *Air with Variations* referred to is a special feature of the first book, while a gay little Jig probably contains the greatest elements of popularity of the pieces in Book II.

A commendable feature of the edition is the fact that the ornaments are written out in full on the regular staff in almost every case.

## Shostakovich's 'Cello Sonata Appears

Official announcement that the Soviet government no longer regards Dmitri Shostakovich as its most treasured composer has, of course, no bearing on the worth of his music, as far as other lands are concerned; in fact, it should actually amount to nothing even in Soviet Russia, except that in countries where Left or Right dictatorships have the presumption to impose their will in matters of art, only composers who are *persona grata* to their governments may be heard.

Shostakovich will probably survive what seems like temporary opposition in his own country. His music is too good to be suppressed for long. Nothing new from his pen has impressed us better than his Sonata, Op. 40, for violoncello and piano (Moscow: State Music Publishers. New York: Affiliated Music Corporation), given its first hearing this winter in New York by Joseph Schuster and Arpad Sandor.

Here is a sonata that surpasses all the new 'cello sonatas we have seen in almost a decade. It was written in 1934. In his four movements the young composer has written with a fluency of melodic expression, a richness of harmonic texture and a personal, individual note that no fair-minded person could pronounce short of exceptional. The opening movement, Moderato, D Minor, common time, may startle some modernist music lovers by the fact that it begins with a straightforward melody in the 'cello with an accompaniment for the piano of an eighth-note figure for the right hand and tonic quarter

notes marking the bass in the left. "Old hat!" they will exclaim in disgust. But Shostakovich can do this kind of thing as successfully as he can the elaborate passages in the development section. The second theme of this first movement is, by the way, just as good as the first.

The second movement, Moderato con moto, A Minor, 3/4, is the scherzo and a jolly dance scherzo, too. In the present writer's opinion the sonata reaches its highest point in the Largo, B Minor, com-



Dmitri Shostakovich, Whose 'Cello Sonata Is Strikingly Impressive

mon time, in which Shostakovich meets the acid test, namely, of writing a slow movement that is eloquent and complete. It is elegiac in tone, though not openly so, possessing restraint as well as emotional expressiveness.

'Cellists will gasp as they begin the movement, for the opening measures, for 'cello alone, are in note values precisely those of Beethoven's first movement of famous A Major Sonata for 'cello and piano, plus the fact that both commence with a melodic figure beginning on the tonic and ascending to the fifth. (In this work, however, the first note is actually the dominant.) The sonata closes with an Allegretto, D Minor, 2/4, based on a bright theme, followed by several implied rather than literal variations. There is a good deal of humor in this movement, the kind which we have come to know in this composer's music.

Both the piano and the 'cello parts call for expert players. Not only should the composer be praised for the sonata's content, but also for the manner in which the two instruments are balanced, so that the lower and medium registers of the 'cello, often obscured by composers who fail to place their piano part other than they would in conjunction with, for example, a violin, come through gallantly.

A. W. K.

## Attractive Part-Songs by Americans

New octavo issues from the Galaxy Music Corporation, New York, include a variety of part-songs.

Pietro Yon, the distinguished organist and composer, appears with an original work for mixed chorus and alto (or baritone) solo, called 'Good-bye to the Mountains,' to a text by Jessie Rhett. Mr. Yon has written a melody, almost folk-like in its simplicity, which is first heard in the solo voice, over a figure in the piano, which subsequently, when the sopranos take the melody just heard, is repeated in the altos on the vowel "Ah." There is another solo verse, followed by the restatement of the melody in the sopranos, this time with the figure in the altos on the same text as that sung by the sopranos, while the male voices sing 'ding, dong.' It is a most winning melodic utterance, one that will grace any choral program.

Mr. Yon has arranged a folk song of his native Piedmont, called 'The Huntsman,' the English translation finely made by Marshall Kernochan. This is a fascinating melody, simple and natural, that will meet with instant approval from audiences of all kinds. Both this and the original song mentioned above are easy of execution by any reasonably able choral organization.

'The Lass with the Delicate Air,' by Michael Arne, often incorrectly attributed to Thomas Arne, is issued in an admirable arrangement for mixed voices with soprano solo, the work of J. Bertram Fox. Mr. Fox has displayed his fine musicianship in his choral treatment of this melody, writing his parts with fluency and skill. He employs the solo soprano voice on the refrain with happy effect, later using it in the third stanza over humming accompaniment in the choral voices, and at the close in an appropriate flourish. This part-song, too, is not difficult and will prove rewarding.

For women's voices Marianne Genet has a splendid setting for three-part chorus and piano of Longfellow's 'Hymn to the Night.' It is dedicated to the Morning Choral of Brooklyn, Herbert Staveland Sammond, conductor. Lully's classic 'Gloomy Wood' ('Bois Epais') is issued in a well made arrangement for male voices and piano by Francis Moore, the English translation by Arthur Knox.

In the field of sacred music there is a fine anthem for unaccompanied four-part women's voices, 'The Lord Said to My Lord' by Marshall Kernochan. Here we have beautifully contrived part writing, melodic and warmly inflected. The text is by the late Cecil Fanning. This anthem is part of Mr. Kernochan's cantata, 'The Foolish Virgins,' and is now issued for the first time apart from the cantata.

For mixed voices there is a splendid anthem 'The Lord by Wisdom Hath Founded the Earth' by George Mead, an example of individual writing for the church. Mr. Mead has set his text from Proverbs for chorus and organ and has throughout written a real organ part, one of importance in the anthem's conception. Fine choirs, anxious to sing music that is devotional in feeling and free from the banality which so often enters into compositions for the church, will enjoy this admirable contribution to the literature.

## 'Rhumba' Movement from McDonald Symphony Published

One of the most successful movements from a new American symphony is the 'Rhumba' from Harl McDonald's (or Rhumba) Symphony, introduced last season by Leopold Stokowski with the Philadelphia Orchestra. This movement is now issued by Elkan-Vogel Co., Inc., Philadelphia, in piano-conductor form, a reduction of the orchestral partitur on three and, in places, four lines.

It is a fascinating movement in lighter vein, showing the possibilities of this now familiar Cuban dance form when treated symphonically by a gifted composer. Mr. McDonald has written with melodic fluency

and harmonic piquancy and produced a wholly delightful piece. It should have many hearings, now that it has been made available for performance.

## Arcady Dubensky Writes an All-Pizzicato Piece, 'Gossips'

'Gossips' (New York: Carl Fischer, Inc.) is the title of a brief Allegro for string orchestra by Arcady Dubensky. Mr. Dubensky has written the entire movement pizzicato, an ingenious effect, especially when it is used without deviation, as in the main portion of the Scherzo of Tchaikovsky's Fourth Symphony. The effect is that of a mammoth guitar.

Apart from this, Mr. Dubensky's 'Gossips' is notable, for it is a fugue, written with great ingenuity. It should make a thrilling piece when played with virtuosity by the full body of strings in a symphony concert, or on a string orchestra program.

A.

## — Briefer Mention —

### For Two Pianos, Four Hands

Sonata in G. By Johann Christian Bach. A new and carefully phrased edition of a work infused with the eighteenth century grace and charm and suavity of manner that were to reach their most perfect flowering in the work of the Mozart, who as a child came under its composer's influence. The sonata consists of two movements, an Allegro and a Minuet. An especially commendable feature of the edition is that the ornaments have been carefully written out in practically every case. (Mainz: Schott. New York: Assoc. Music Publ.)

'Alt Wien.' By Leopold Godowsky. The composer has taken the most popular number of his 'Triakontameron' and spread it over two pianos, enhancing its harmonic richness without materially sacrificing its relative simplicity or fettering its characteristic Viennese lilt, while in this new guise its underlying nostalgic sadness seems intensified. (Schirmer.)

Humoresque; Scherzo. By Rudolph Gruen. Prelude, Fugue and Variation by César Franck. Transcribed by Rudolph Gruen. Of Mr. Gruen's two short original compositions the Humoresque is the more interesting and attractive, partly by virtue of the whole-tone character of the principal basic material. The too-frequent repetition of the same devices, however, makes for monotony. The Scherzo has less personality. The transcriber has approached his task with due reverence and shown good judgment in his treatment of Franck's beautiful music, which lends itself surprisingly well to its new medium and deserves a place in the repertoire of all two-piano teams. (Assoc. Music Pub.)

Jesu, Joy of Man's Desiring. Chorale from Cantata No. 147 by J. S. Bach. Arranged from the piano solo transcription by Myra Hess with excellent judgment. Both pianos given equal importance and the parts so skillfully interwoven as to enhance the richness of effect of the solo version, without sacrificing its directness and simplicity. Name of the arranger not given. (Oxford.)

Jesu bleibet meine Freude. Chorale from Cantata No. 147 by J. S. Bach. Arranged by Elizabeth Gest. The chorale made familiar through Myra Hess's solo transcription here conceived as for two players of unequal technical development, the first piano being assigned whatever difficulties there are, the other part being kept very simple throughout, thus making it accessible to players of limited equipment. (Schirmer.)

Cabaletta. By Theodore Lack, Op. 83. Melody in F. By Anton Rubinstein, Op. 3. Andante. By Cécile Chaminade, Op. 59. Selected and edited by Mrs. Crosby Adams as pieces of medium difficulty. The arrangement of the first by Léon Roques and the Chaminade piece well devised for two instruments, but Charles de Bériot's old-fashioned elaboration of the Rubinstein Melody is quite unforgivable. (Schirmer.)

L.



## VANISHED SUMMER

by EDWARD HARRIS

Poem by Edna St. Vincent Millay  
Sung by

ETHEL HAYDEN

At Town Hall, April 21, 1936

Galaxy Music Corp., 17 W. 46th St., N. Y.

SOLE AGENTS IN AMERICA FOR: Steiner & Bell, Ltd. - Adolph Förster - A. Gutheil - Elkin & Co., Ltd. - Russischer Musikverlag



## HONOR GENA BRANSCOMBE

Reception by English Speaking Union  
for Composer and Her Daughter

At a reception given by the English Speaking Union, New York last month, Gena Branscombe and her daughter, Gena Tenney, were guests of honor. Miss Tenney, who, like her mother, is both a composer and conductor, has been devoting herself solely to conducting for a time. Recently she has been composing again and her song 'April' was presented by Dorothy Barker, soprano, between two groups of her mother's songs. These included 'Hail ye Tyme of Holie Days,' 'By St. Lawrence Water,' 'Serenade,' 'I Shall Hold to Life' and the new Branscombe song, 'Across the Blue Aegean Sea.'

Miss Branscombe's activities include a coast-to-coast broadcast on WEA on April 20; a broadcast by her MacDowell Choral of Mountain Lakes, N. J., on WOR on April 24; a performance of her cycle 'Youth of the World' by the Westminster Choir at Princeton on the same day; a concert of the Branscombe Choral at the Plaza on May 3; of her MacDowell Choral of Mountain Lakes on May 8, and a broadcast on May 9 on WEA of the Branscombe Choral, followed on May 15 by a performance by Connecticut choruses and the Bridgeport orchestra of her 'Youth of the World.'

## N. Y. RECITAL FOR FOX

Organist to Be Heard in Carnegie Hall  
—To Tour in South

Virgil Fox, organist, will give a recital at Carnegie Hall on May 8, one of the few organists to appear in recital in New York's largest concert hall. His program will include movements from Handel's Concerto in B Flat and Bach's Trio Sonata in D Minor, Franck's Fantasy in C and Chorale in A Minor and Bach's Toccata in F. American organ composers will be represented in Seth Bingham's 'Roulette,' Middleschulte's Perpetuum Mobile, Emma Hemberger's 'Vespers,' and Hugh McAmis's 'Dreams.' The program will close with the Allegro from Widor's Sixth Symphony.

Future engagements of Mr. Fox include St. Petersburg, Fla., April 28, Jacksonville, Fla., May 1, a Guild Concert in Atlanta, May 2, and a concert at Spellman College, Atlanta, May 3. Mr. Fox will also be heard in other cities in Georgia and Florida during the first week in May. Last season he played thirty-five concerts; this year he has already played a greater number than that and will exceed his last year's record by at least more than ten concerts before the end of June this year.

John Powell Gives Recital at University  
of Virginia

CHARLOTTESVILLE, VA., April 20.—The Music League of Albemarle and of the Raven Society of the University of Virginia, presented John Powell, composer-pianist, in recital in Cabell Hall on March 30, playing a Liszt Tarantella, Vivaldi Concerto, the Beethoven Sonata, Op. 109, three of his own arrangements and works by Guion, Chopin and Ruffy. Mr. Powell is a graduate of the University of Virginia.

## 'MASTERS OF OUR DAY' FOR CHILDREN TO STUDY

Series of Pieces by 15 Outstanding  
Native Composers Is De-  
signed for Youthful Compre-  
hension—Saminsky and Freed  
Are Editors-in-Chief

UNDER the general title, 'Masters of Our Day,' a series of pieces designed to acquaint the American child with "the profound changes that have taken place in music since the turn of the century" and to bring into the domain of educational music the new harmonic materials released by modern composers, has recently been published by Carl Fischer, Inc., New York.

The services of fifteen outstanding living American composers of varying angles of modernistic leanings have been enlisted for this introduction to present-day music. To Lazare Saminsky and Isadore Freed have been entrusted the responsibilities of editors-in-chief. That the enterprise is bound to prove in any case a provocative one must be regarded as a foregone conclusion.

The series includes many intriguing and eminently usable pieces and at the same time others that would never engage the interest of any child of the corresponding length of playing experience. Some of the composers have kept the juvenile psychology restrainingly in mind, while others have revealed an almost naive ignorance of the reactions that experienced teachers have found are to be expected of the average child. These have written, instead, for a mental attitude towards music that they consider the present-day child ought to have.

But the present-day child is about the same as the child of yesteryear in demanding music of tangible melodic appeal and just as obstinate, and perhaps even more so, in rejecting pieces whose idiom strikes him as discordant. We are not yet born into this world with our ears attuned to the dissonance of modern music. That ultra-desirable index to inner development is still to be attained, it would seem, only through the process of becoming more and more familiar with existence on this plane.

But some of our more wayward contemporary composers seem to assume that the children of today come into the world with a ravenous appetite for the most acrid dissonance. The most forward-looking teachers have found, however, that in order to establish any foundation of reasonable judgment and taste in a child, traditional standards have to be adhered to until he can realize that the newer horizons are an expansion and not a substitution. And they have found that purely technical gains can be made more quickly through euphonious channels than through pieces that confuse the ear and the taste.

The series is classified in four grades: Group A for those who have studied from one-and-a-half to two years; Group B for those of from two to two-and-a-half years' experience; Group C for from two-and-a-half to three years, and Group D for from three to three-and-a-half years.

That many of the compositions are modal reflects the present-day seeking for wider tonal boundaries, and no one



Rembrandt Mishkin  
THE EDITORS OF 'MASTERS OF OUR DAY'

Isadore Freed

Lazare Saminsky

will quarrel with them on that score. Indeed, some of these should prove to be alluring territory in which to initiate the young student in that phase of musical adventure.

Group A contains a charming little minuet by Douglas Moore entitled 'Careful Etta' and a graceful waltz by Frederick Jacobi, 'A Lovely Little Movie Actress,' and also Howard Hanson's 'Dance of the Warriors,' rhythmic but stark, which is expected to appeal to boys, but may provide them at the same time with welcome "proof" that wrong notes in their other pieces do not sound wrong. There are also two pieces by Isadore Freed that would seem discouraging to any such elementary pupils: 'Around the Maypole' and 'Story at Evening,' the latter introducing impressionistic pedalling before the ear has had time to become properly discriminating in the more discreet use of the pedal.

In Group B there are two jolly pieces with a refreshing rhythmic lilt: Henry Cowell's 'The Irishman Dances' and Douglas Moore's 'Fiddlin' Joe,' both very teachable. Then there is Emerson Whithorne's charming 'The Drowsy Shepherdess' and also Hanson's piquantly harmonized 'Enchantment,' a Northern folksong-like piece of melodic and atmospheric beauty. Lazare Saminsky's 'Old Veranda' is for a somewhat more mature mind than is presupposed by the grade represented. Neither the same composer's 'Shadows' nor Freed's 'With Trumpets and Drums,' with their harsh dissonances, would seem to be a practical teaching piece.

Outstanding pieces in Group C are Jacobi's 'Once Upon a Time,' with its lovely lyric line and a bit of canon; Randall Thompson's 'Song After Sundown,' which has an almost ecclesiastical purity of line in the Dorian mode and, with it, an inescapable appeal; Whithorne's capital little scherzo, 'Pixie Frolic'; Arthur Shepherd's very poetic

mood-piece, 'Autumn Fields,' and Cowell's 'The Harper-Minstrel Sings,' an excellent teaching piece for expressive melody and arpeggiated accompaniment, with a definitely Celtic middle section that introduces the Cowell tone-clusters.

Bernard Wagenaar's 'Here They Come' has an alluring rhythmic character, but its harmonic angularities mar its ultimate effect. Werner Josten's 'Hide and Seek' is an interesting essay in polytonality, but it is doubtful if the family would ever per-

mit it to be practised, even if any student could be prevailed upon to try to learn it. Others in this list are Saminsky's spirited 'Parade' and Freed's gay 'Punchinello,' both attractively modal, and Thompson's 'Little Prelude,' Aaron Copland's 'Sunday Afternoon Music,' Wagenaar's 'A Mystery' and a Scherzino by Roger Sessions, all written from rather too purely cerebral an approach.

In Group D the 'Epilogue' by A. Walter Kramer, based on a variant of the Mixolydian mode, is an imaginative little tone-poem of outstanding beauty, which offers a good opportunity to become adjusted to five-beat rhythm. The extended chords in the left hand may readily be spread by small hands. 'The Smugglers' by Deems Taylor, written, one suspects, with the composer's tongue in his cheek, is also an excellent teaching piece, melodically attractive and rhythmically and harmonically varied, while of similar appeal to boys is the stirring March contributed by Sessions, involving polyphonic writing and strongly suggesting a military band. Then 'The Gay Promenade' by Shepherd has an attractive lilt and line.

Josten's 'Red Light—Green Light,' Copland's 'The Young Pioneers,' written mainly in seven-beat rhythm, and Saminsky's raucous 'Fire Bell,' which might put a premature end to the piano career of any boy or girl who tried to practice it at home, complete the list.

LESLIE HODGSON

New Jersey Students to Compete in  
Instrumental Contests

TEANECK, N. J., April 20.—Approximately 300 students from New Jersey high schools will meet here and in Bogota on May 2 for annual vocal and instrumental contests sponsored by the music department of the New Jersey state teachers association. The winners will appear in a public concert at Teaneck High School auditorium.

## AFFILIATED MUSIC CORPORATION

## JUST ISSUED

LAMENT by J. CHRISTOPHE BACH (1642-1703, Johann Sebastian Bach's uncle),

freely transcribed for Solo Violin and String  
Orchestra in 9 parts by Quinto Maganini.

Time of performance 9 minutes.

Orchestra score 60c. (Net) Orchestra parts 60c. Extra string parts each 15c.

Music sent on approval if unable to procure from your local dealer apply direct to:

AFFILIATED MUSIC CORPORATION

Sales and Rental Division, 549 West 42nd St., New York City

## CONCERTS FOR CHILDREN

817 Steinway Hall

Hazel  
Griggs



# CONCERTS: Nathan Milstein, Robert O'Connor Heard

(Continued from page 22)

thusiastic applause for interpretations of works by Beethoven, Purcell, Peri, Beach, Sullivan and others. Russell Thompson was soloist in Rogers's 'This Is She.'

Miss Hayes impressed the assemblage favorably with songs by Marx, Brahms, Lehman, LaForge and others, as well as the 'Pace, Pace' from 'La Forza del Destino.' Stuart Ross was the piano accompanist and Archer Gibson was at the organ.

## Blessed Sacrament Choristers Review Choral Art

'Sixteen Centuries of Choral Art' was the title of the concert given by the Choristers of the Church of the Blessed Sacrament under Warren Foley in the grand ballroom of the Waldorf-Astoria on the evening of April 15. The concert was under the patronage of Patrick Cardinal Hayes, archbishop of New York.

Drawing upon both religious and secular literature, Mr. Foley led his male singers, the while he accompanied them at the organ, through an historical sequence of varied and, in the main, interesting material. He began with Bach's 'Angels Holy, High and Lowly,' and then dropped back to three doxologies taken in turn from Ambrosian Chant, Gregorian Chant and Palestrina. Later periods were represented by Bach, Arkhangelsky, Schubert, and Louis Vierne. The second half brought a mixture of periods with compositions by Father Finn, Lasso, Este, Brahms, Morley, Ardit, arrangements of well known melodies by William Arms Fisher, Nobel Cain and Vaughan Williams, and the American tune, 'Arkansaw Traveler.'

Between numbers, Mr. Foley offered informal and instructive commentaries. A large audience was in attendance.

## University Glee Club in Eighty-Fourth Concert

The University Glee Club of New York City, Channing Lefebvre, conductor, gave its eighty-fourth members' concert in the grand ballroom of the Waldorf-Astoria on the evening of April 16. Nora Fauchald, soprano, was the assisting soloist.

Henschel's 'Morning Hymn,' Brahms's 'Der Gang zum Liebchen,' Haydn's 'The Interrupted Serenade,' and Schubert's 'Hymn to the Eternal,' which began the program, were sung by the chorus with good tone, and an alacrity of response to Mr. Lefebvre's leadership.

The Commuters, a quartet including Percy P. Morningstar, Roger P. Bird, Clarence E. Davies and Howard C. Barber, were heard in a Motet by Vittoria, a Madrigal by Morley and a spiritual, 'My Lord, What a Morning.' Mark Andrews's



Guy Maier



Dorothy Gordon

## GIVE RECITAL FOR CHILDREN

Dorothy Gordon, soprano, and Guy Maier, pianist, combined their abilities in a charming 'musical journey in song and piano for young people of all ages,' in the Town Hall on the afternoon of April 17.

Miss Gordon sang folksongs of Europe, airs from Spanish California, and a group of traditional tunes, generally prefacing each by a brief resumé of their content and appearing in costume appropriate to each country. Her personable manner and pleasant voice were dominant factors in main-

taining the interested attention of her young auditors, who accorded her delighted applause at every possible juncture.

Mr. Maier played Debussy's 'The Romance of the Toy Chest,' assisted—(and sometimes hindered)—by jolly stereopticon slides and explaining the story as he played. Schubert's 'The Stars,' and the dramatic Liszt transcription of Schubert's 'The Erlking,' were his other contributions. Adele Holsten was accompanist for Miss Gordon.

tuneful 'The Highwayman,' to the poem by Alfred Noyes, was performed by the club with Miss Fauchald ably singing the soprano solos. Folktunes and college songs concluded the program. The accompanist was Frederick F. Quinlan.

## Robert O'Connor in Piano List

Robert O'Connor, pianist. Town Hall, April 17, evening:

Chorales: 'Es ist vollbracht'; Hilf Herr Jesu, las gelingen (trans. by I. Philipp); 'Italian' Concerto; Chaconne (trans. by F. Busoni) ..... Bach  
Prelude, Chorale and Fugue ..... Franck  
Danza rustica; Danza graziosa; Danza festiva ..... Medtner  
'Ondine'; 'La terrasse des audiences du clair de lune'; Toccata ..... Debussy

An example of significant pianistic growth was the salient feature of Mr. O'Connor's

performance in this single recital appearance of the season. He has developed remarkably and along important lines since his last essay as a keyboard artist in Manhattan. A greater virility, firmer grasp of his materials, and more productive imagery in the tonal spectrum were evident immediately in the Bach works. He treated the melodic passages of the Chaconne with fluent lyricism and approached the climactic conclusion with a logic which made the final episode strongly convincing. The Italian Concerto was not so clearly conceived.

The best performances of the evening were those of the Debussy and Medtner pieces, in which there was abundant testimony of the pianist's understanding of delicate musical terminology and his ability to suit fleet and deft finger articulation to this very special music. The first two by Debussy were especially notable in this regard. The delightful volatile dances of Medtner, full of color and rhythmic piquancy, called for virtually the same treatment and Mr. O'Connor was again eminently capable of providing it. The audience was of good size and received the artist enthusiastically.

## Milstein Plays Comprehensive List

Nathan Milstein, violinist. Leopold Mittmann, accompanist. Carnegie Hall, April 18, afternoon:

Sonata in A ..... Vivaldi  
Partita in D Minor ..... Bach  
(for Violin Alone)  
Sonata in A, Op. 12, No. 2 ..... Beethoven  
'Consolation' ..... Liszt-Milstein  
'The Seamstress' ..... Moussorgsky-Milstein  
'It Rains in the Village' ..... Kodály-Milstein  
La Campanella ..... Paganini  
'Symphonie Espagnole' ..... Lalo

That Mr. Milstein possesses an outstanding command of his instrument was made evident at this recital to all not aware of it before. His technical facility is superb, his bowing that of a master and his style one that embraces both dignity and simplicity in his approach to his art.

Vivaldi's now infrequently heard sonata was played brilliantly, lacking only in an allocation of its utterance to the period from which it sprang. But the Bach par-

tita was appropriately placed. Mr. Milstein may not have found the fullest emotional expression for its opening movements, the Courante may have been quickly paced, but there was nobility in the Sarabande and the Chaconne was one of the best presentations that we have heard of this still demanding work. In the D Major portion, the passages in sixteenth notes were superbly handled, played at the point of the bow with a deftness that was captivatingly musical. And we were grateful to hear the low A sustained on the penultimate note of the Chaconne. It has disappeared from the consciousness of so many violinists!

Apparently the violinist enjoys playing things on the quick side. For his Beethoven was faster throughout than it should be, the opening Allegro vivace becoming almost a Presto. Early and lesser Beethoven, such as this Op. 12, No. 2 is, can ill afford to be hurried. Apart from that it was a magnificent performance, in which Mr. Mittmann played the piano part with great distinction. It was a pity that the violinist did not bring him out to share the recalls at the close, for Mr. Mittman deserved them. This is, after all, a sonata for piano and violin—as are almost all the sonatas written for these instruments—not a Vivaldi sonata for violin and piano accompaniment.

The three transcriptions by the performer are admirable and won immediate favor, the Moussorgsky promising to become a favorite. The applause was such as to earn it a repeat, but Mr. Milstein chose to go on and give us a Paganini performance so sumptuous as to defy description. That and the Lalo he played as their composers must have dreamed them, performances beyond reproach, worthy of every kind of praise. The audience was very large and very enthusiastic and asked for extra pieces at the end.

Not only in the Beethoven sonata did Mr. Mittman win our admiration. He played the accompaniments throughout impeccably.

## Montalva Presents Latin American and Spanish Dances

Senorita Montalva, dancer, hailing from South America, gave a recital of Latin American and Spanish dances in the Town Hall on the evening of April 19. She was assisted by Emilio Osta, pianist; Celso Hurtado, marimba player, and the Hernandez Brothers, a guitar trio. The dancer, in some highly decorative costumes, presented in what must be taken for an authentic manner a Mexican Jarabe Tapatio and interesting and effective dances from Cadiz, Seville, Granada as well as from Cuba and Ecuador.

Her technique was at all times fully equal to the emotions so necessary in dancing of this kind and the large audience was loud in its appreciation. There were instrumental interludes from the assisting musicians.

SIDNEY COOLMAN, pianist, Master Institute Hall, April 3, evening. Schumann's 'Kreisleriana,' nine Chopin Etudes, Beethoven sonata and two works by Brahms.

OLGA SWAN, soprano. JOHN G. EBNER, baritone. Mabel M. Parker and Mabel Ebner, accompanists. Steinway Hall, April (Continued on page 31)

# DORIS DOE

Contralto Metropolitan Opera

Management  
NBC ARTIST SERVICE  
30 Rockefeller Plaza, New York

VICTOR  
RECORDS

Rosa Ponselle

Exclusive Management  
LIBBIE MILLER  
113 West 57th Street  
New York, N. Y.

# LUCREZIA BORI

METROPOLITAN OPERA COMPANY, NEW YORK

Baldwin Piano

COLUMBIA CONCERT CORPORATION

Victor Records

# STRINGART QUARTET

Leon Zawisza, Arthur Cohn, Violins. — Gabriel Braverman, Viola — Maurice Stad, Cello.  
Address all communications to 1401 STEINWAY BLDG., NEW YORK



ELEANOR

# STEELE

Soprano

JOINT RECITALISTS

HALL

# CLOVIS

Tenor

Management  
RICHARD COPLEY  
113 W. 57th St., New York





# RADIO: New Programs Arrive with the Spring

WITH the spring comes the closing of symphony seasons, and their consequent withdrawal from the air. To replace the Sunday afternoon spot occupied by the New York Philharmonic-Symphony, Columbia will begin a series entitled "Everybody's Music," with Howard Barlow conducting, on May 3. A wide range of music is to be covered in twenty-six programs—seven of program music, six of symphonies, three of concertos, four of modern music, five of choral and operatic works and a concluding request program. Henry M. Neely will be commentator.

Similarly, the Boston Symphony has left the air waves, but Boston "Pops" will be broadcast, Saturdays at 8:30, beginning May 9, with Arthur Fiedler conducting.

Among the orchestral programs remaining, the Pittsburgh Symphony under Modarelli has had Dusolina Giannini as soloist, on April 16. Charles Hackett will appear on April 30.

Frank Black opens a new NBC String Symphony series on April 28, over the Blue Network at 9:30. And in the field of lighter music, André Kostelanetz, of Chesterfield fame, will present dance music with his forty-five piece orchestra, over the Columbia network at 10, beginning May 1. . . . A strange combination is that of Bing Crosby and the Philadelphia Orchestra. The crooner will be soloist with Stokowski's men when they play in Hollywood on April 30, at 10. The NBC Red Network will broadcast the affair. A full-hour concert by this orchestra and conductor was an enjoyable feature of Easter Sunday, under the auspices of The Magic Key of RCA.

Three air tributes to the departing Arturo Toscanini are recorded—that of Marshall Field, speaking in the Philharmonic intermission of April 19, and Mrs. Vincent Astor performing the same service on April 26. Artur Rodzinski saluted Toscanini in a Cleveland Orchestra broadcast on April 17, dedicating his performance of the Beethoven Symphony to the noted Italian.

Ford Symphony programs have featured Helen Jepson on April 5, Joseph Knitzer on April 19 and are to present Percy Grainger on April 26. . . . other orchestral features for your delectation will be found listed below.

Music Week plans are being given a good deal of thought at all of the large broadcasting companies. Special features and regular concerts will be under the wing of this celebration, beginning May 3. Listen for the Virginia State Choral Festival broadcasts from April 30 to May 2. . . . they will feature Schubert's Mass in E Flat, under the baton of Wilfrid Pyle, state director of the Federal Music Project, on May 2 at 4:30, NBC Red Network, and on May 1 at 5 over the Blue Network a program of Virginia folk music, in which John Powell and Mrs. Annabel Morris Buchanan will participate.

Curtis Institute broadcasts have been

particularly interesting of late, one chamber music program under Dr. Louis Bailly giving the spotlight to a first performance of Anatole Drotzow's Quintet for piano and strings. . . . Noted artists in the NBC Music Guild have been the Pro Arte Quartet, which will give its last concert on April 27; the Renaissance Quintet in antique music; Henri Deering and Boris Koutzen in a sonata recital, and a League of Composers program which featured works by Aaron Copland, Shostakovich and Tadeus Szeligowsky. To be noted: a Music Guild list by Yella Pessl, harpsichordist, and Joseph Schuster, 'cellist, on April 30.

\* \* \*

A recent program of the Women's Radio Review on NBC was devoted to Gena Branscombe, who conducted the MacDowell Club Choral from Mountain Lakes, N. J., in her 'Into the Light,' and 'Sun and the Warm Brown Earth.' Joseph Littau, regular conductor of the hour, led Miss Branscombe's 'Baladine,' for orchestra, Miss Branscombe took the baton for her orchestral piece, 'Procession,' from 'Quebec' Suite, and Gloria Le Vey sang two songs with the composer at the piano. Miss Branscombe was also heard with the MacDowell Club over WOR on April 24.

\* \* \*

Among the soloists—Lawrence Tibbett took the part of Stephen Foster in the play, 'Harmony Lane,' adapted from the moving picture of the same name, and sang some of Foster's beloved songs. All this in the Lux Radio Theatre on April 20—Mr. Tibbett's first radio appearance as an actor. . . . Richard Bonelli was guest artist on two Chesterfield programs, April 18 and 25, in place of Nino Martini, who went to Hollywood to make a new film. . . . Bronislaw Huberman was the artist on The Magic Key of RCA on April 19.

## OPERA AWARD WINNERS SOLOISTS ON G.M. HOUR

### Lily Pons Guest on Easter Program Broadcast From Flint—Erno Rapee Leads Symphony

Anna Kaskas, contralto, and Arthur Carron, tenor, prize winners of the recent Metropolitan Opera auditions, were soloists with the General Motors Symphony under Erno Rapee on April 19. Miss Kaskas sang 'O Mio Fernando,' from 'La Favorita,' and Rachmaninoff's 'In the Silence of the Night.' Mr. Carron was heard in 'Celeste Aida' and Mana-Zucca's 'I Love Life.' The artists concluded their part of the program with the duet 'Ai nostri monti,' from 'Il Trovatore.' Liszt's Thirteenth 'Hungarian' Rhapsody, works by Debussy (it was largely Debussy Day over the networks)—Tchaikovsky and 'The Girls of Baden' waltz by Komzak were the orchestral works conducted by Mr. Rapee.

Easter Sunday was marked by a gala concert broadcast from an auditorium at Flint, Mich. A 1,200 voice choir under

Eduard Ossko assisted the General Motors Symphony, again under its regular conductor, Mr. Rapee. Lily Pons was the soloist in Benedict's 'The Wren,' the Queen of the Night's aria from Mozart's 'The Magic Flute,' and the 'Bell Song' from 'Lakmé.' The chorus was heard in Elvey's 'Christ the Lord Is Risen Today,' the 'Soldier's Chorus,' from 'Faust,' and the orchestra played works by Bizet and Bach, with Miss Pons, the chorus and orchestra combining in the overture to Wagner's 'Tannhäuser,' as a finale.

### Bach Festival in Ypsilanti

YPSILANTI, MICH., April 20.—A recent important musical event of southern Michigan, which attracted hundreds of people, was the Bach Festival held here in the Pease Auditorium on March 20. The Normal Choir of 300 voices under the able direction of Frederick B. Alexander, gave excerpts from Bach's B Minor Mass. Chorales from the 'St Matthew' Passion were sung by guest choirs from Michigan High Schools.

H. M. C.

### Westminster Choir School Summer Session to Be Held at Northfield, Mass.

PRINCETON, N. J., April 20.—The summer session of the Westminster Choir School will be held from July 28 to Aug. 17 at Northfield, Mass. Dr. John Finley Williamson, founder and director, will teach vocal, conducting and model choir classes daily. Prof. Carl Weinrich will teach organ and coach in service playing and repertoire for church and recital.

To celebrate the centenary of the birth of Léo Delibes, the band of the Garde Republicaine recently gave two concerts in La Flèche, the native place of the composer.

## Phillip Crane Winner of "Unknown Singer" Contest Held at WBBM



James Mitchell (Left) and His Pupil,  
Phillip Crane

CHICAGO, April 20.—"The Unknown Singer" contest, sponsored by WBBM, Chicago, and carrying a thirteen-weeks engagement at WBBM as the prize, was won this year by Phillip Crane, pupil of James Mitchell at the American Conservatory of Music. Mr. Crane, who is twenty-one years old, won over 3,200 contestants. He has been singing since he was a small boy, and has studied with Mr. Mitchell since he was seventeen, except for one year which he spent at Oberlin College on a scholarship.

Other pupils of Mr. Mitchell active in radio are the male octet known as The Octavians, heard over WCFL, and Philip Kinsman, who appears with Lew Diamond's orchestra at WGN.

### Some Musical Highlights on the Air

(Eastern Daylight Saving Time, P.M., unless otherwise noted.)

#### Symphony Orchestras:

"Everybody's Music," CBS Symphony, Barlow conducting. (Begins May 3.)  
Ford (Detroit) Symphony, Kolar conducting. Noted soloists. CBS network, Sundays at 9.  
General Motors Symphony, Rapee conducting. Distinguished soloists. NBC Red network, Sundays at 10.  
Boston "Pops," Fiedler conducting. NBC Blue network, Saturdays at 8:30. (Begins May 9.)  
Pittsburgh Symphony, Modarelli conducting. NBC Blue network, Thursdays at 8.  
Rochester Civic Orchestra, Harrison conducting. NBC Blue network, Wednesdays at 3.  
Radio City Music Hall. NBC Blue network, Sundays at 12:30.  
Symphony of Carnegie Tech., O'Brien conducting. NBC Red network, Saturdays at 2:30.

#### Little Symphonies:

Alfred Wallenstein's Sinfonietta. WOR, Mutual network, Wednesdays at 9:30.  
String Symphony. Black conducting. NBC Blue network, Tuesdays at 9:30.  
Bamberger Little Symphony, James conducting. Soloists. WOR, Mutual network, Thursdays at 8:30.  
Symphonic Strings, Wallenstein conducting. WOR, Mutual network, Tuesdays at 9.

#### Operas:

Cesare Sodero Conducts. Soloists. Opera and occasional oratorio programs. WOR Mutual network, Mondays at 10:15.  
Understanding Opera. Soloists and chorus. Barlow conductor. CBS network, Tuesdays at 6:35.  
Palmolive Beauty Box Theatre. Operettas. Noted singers. CBS network, Saturdays at 8.

#### Chamber Music:

NBC Music Guild. Mondays, NBC Blue network at 2:30. Tuesdays, NBC Red network at 1:45. Wednesdays, NBC Red network at 2:30 and 10:30. Thursdays, NBC Blue network at 2:30.

Perold Quartet. WOR, Mutual network, Sundays at 11 a.m.

Curtis Institute program. Chamber music groups under Dr. Louis Bailly. Occasional orchestral programs under Reiner. CBS network, Wednesdays at 4:15.

#### Soloist Programs:

Master Musicians. WOR, Mutual network, Sundays at 8.  
Margaret Speaks, Richard Crooks, Nelson Eddy alternating. (Firestone). NBC Red network, Mondays at 8:30.  
Grace Moore. (Vicks) NBC Red network, Mondays at 9:30.  
Eddy Brown. With orchestra, Wallenstein conducting. WOR, Mutual network, Tuesdays at 9:45.  
Lily Pons. (Chesterfield.) Kostelanetz conducting. CBS network, Wednesdays at 9.  
John Charles Thomas. NBC Blue network, Wednesdays at 9.  
Nino Martini. (Chesterfield.) Kostelanetz conducting. CBS network, Saturdays at 9.  
Rosemarie Brancato. (Consolidated Gas.) NBC Red network, Sundays at 6:30.  
Alexander Semmler. Beethoven piano sonatas. CBS network, Sundays at 10:35 a.m.  
Bruna Castagna. CBS network, Thursdays at 8:30.  
Marion Talley. Koestner conducting. NBC Red network, Fridays at 10:30. (Beginning April 3.)  
Alexander Gray. (Chrysler.) Warnow conducting. CBS network, Thursdays at 8.

#### Miscellaneous Programs:

Magic Key of RCA. Symphony. Black conducting. Distinguished soloists. NBC Blue network, Sundays at 2.  
Showboat. With Lanny Ross, Winifred Cecil and Conrad Thibault. NBC Red network, Thursdays at 9.  
Women's Radio Review. Littau conducting. NBC Red network, Mondays at 4.  
Music Is My Hobby. Distinguished amateurs. NBC Blue network, Thursdays at 7:45.

EUGENIA

**BUXTON**

AMERICAN PIANIST

Concert Management: Arthur Judson, Inc., Steinway Bldg., New York



WINIFRED

**CHRISTIE**

Pianist

Management: DOROTHY PILLSBURY STETSON

30 Rockefeller Plaza, New York

**DELTA OMICRON**

NATIONAL MUSICAL SORORITY

NATIONAL PRESIDENT  
ALMA K. WRIGHT  
1152 INGLENOOK PLACE  
CINCINNATI, OHIO



## Pianists Heard at Cleveland Institute

CLEVELAND, April 22.—Beryl Rubinstein and Arthur Loesser, duo-pianists, appeared in recital at the Cleveland Institute of Music on April 21. Both pianists are on the Institute faculty, Mr. Rubinstein as director of the school and head of its piano department, and Mr. Loesser as associate head of the piano and head of the ensemble department.

Denoe Leedy of the school's piano faculty and music critic of the *Cleveland Press* was heard in a piano recital on April 7; and Victor de Gomez, head of the Institute 'cello department and first 'cellist of the Cleveland Symphony, gave a recital on April 14. Comparative arts lecturers for the month include Joseph Remenyi on 'Moliere' on April 10; Herbert Elwell on 'Lully' on April 17, and Frank



Arthur Loesser (Left) and Beryl Rubinstein

Wilcox on 'Early Renaissance, Flemish, Dutch and German Painters,' on April 24.

### Graduate Recitals

Graduate students giving recitals as part of their work toward a master's degree this month include Jeanne Meagher on April 15, and Ernest Kardos who will be heard on April 29.

### Alexander Kelberine Students Heard in Philadelphia

PHILADELPHIA, April 20.—Dorothy Stern, artist-pupil and assistant to Alexander Kelberine, head of the piano department of the Zeckwer-Hahn Philadelphia Musical Academy, gave a recital in the foyer of the Academy of Music on the evening of April 2.

Members of the Repertoire and Criticism Class conducted by Mr. Kelberine, who have been heard in a series of recitals in the concert hall of the school include Mitchel Cooper, Elizabeth Feldman, James Fleetwood, Elizabeth Gittlen, Erna Grimshaw, Sylvia Haber, Leora Haller, Helen Hause, Vadim Hrenoff, Gerald Ibbs, Frances Spangler, Dorothy Hess-Sperber, Miss Stern and Esther Surkin. Mr.

Hrenoff will give a recital in the Ethical Culture Society Hall on May 5.

### First of Students' Concerto Series at Juilliard

The first of a cycle of concerts, known as the Students' Concerto Series, was given by the Juilliard Graduate School in the concert hall of the school on the evening of April 8. The program included the Bach Concerto in D Minor for two violins and strings, played by Paul Winter and Carroll Glenn, with Milton Forstater, conductor; the Brahms Concerto for violin, Op. 77, played by Bessie Simon, with Max Weinstein, conductor; Griffes's 'Poem' for flute and orchestra, Frederick Wilkins, soloist, Osbourne McConathy, conductor; and the Saint-Saëns Concerto in G Minor with Stanley Hummel, pianist, and Moritz von Bomhard, conductor.

## PEOPLE'S SYMPHONY IN NINTH CONCERT

### Boston Hears World Premiere and Two American Firsts Led by Sevitzy

BOSTON, April 20.—The ninth concert of the People's Symphony, Fabien Sevitzy, conductor, was international in flavor, the program listing 'Sospiri' by Elgar, a first time in Boston; Atterberg's 'Varmlands Rhapsodie,' American premiere; Grovlez's 'Le Reporoir des Amants,' American premiere; Bach's Violin Concerto in G Minor; Ifukbe's 'Japanese Rhapsodie,' 'Nocturne' and 'Festival,' world premiere; 'Money Musk,' by Sowerby; 'Bergamasca' by Respighi and 'Russian Easter' by Rimsky-Korsakoff. Jean Gautier was the violin soloist.

Mr. Sevitzy continues to offer program material which piques curiosity. Of the new works, that by the Japanese composer, Akira Ifukbe was the most significant. It won the first prize in the Tcherrepin prize orchestral competition last December and is dedicated to Mr. Sevitzy. It is idiomatic and stems back to melodies similar in content to those written for the Koto. Mr. Ifukbe is a master of instrumentation and not even Stravinsky in his most glittering moments has surpassed the tonal explosion which closes the 'Festival.' Mr. Se-

vitzky conducted the entire program with intelligent penetration and Miss Gautier was warmly applauded for an unusually fine performance of the concerto.

### 'Elijah' Conducted by Stone

In Symphony Hall on April 12, the Handel and Haydn Society, Thompson Stone, conductor, presented the oratorio, 'Elijah' by Mendelssohn. Soloists were Blanche Haskell and Louise Beach, sopranos; Harriette Price, contralto; Robert Gerling, tenor, and John Charles Thomas, baritone, with the Boston Orchestral Society furnishing the instrumental accompaniment in capable manner. The work was applauded by a large audience and while the dramatic element was brought forward, the performance was uneven. Perhaps we may sometime again, as in times past, have a performance in which soloists, chorus and conductor are equally inspired with the dramatic possibilities of this far from out-moded oratorio. Mr. Thomas pointed the way.

Ethel Bartlett and Rae Robertson were heard by an entranced Jordan Hall audience in one of their two-piano programs.

In Jordan Hall, a program of the works of Eda Rapoport was played by the Chardon String Quartet, Messrs. Lauga, Knudson, Chaupé and Chardon, assisted by Einar Hansen, violin; George Madsen, flute, and Frederic Tillotson, piano.

GRACE MAY STUTSMAN

### In New York Studios

Harrington van Hoesen, baritone; Charles Lawrence, and Ellsworth Bell, tenors, of the La Forge-Berumen Studios, were soloists in Stainer's 'The Crucifixion' at St. Thomas's Church, Mamaroneck, N. Y., on April 9. Mr. Berumen and Emma Otero, coloratura soprano, will be heard in a joint recital in Washington, D. C., on April 29. Miss Otero has been booked for concert appearances in Troy, N. Y., and Schenectady, N. Y., on May 7 and 8.

Rosemarie Brancato, soprano, artist-pupil of Estelle Liebling, has been engaged by the Zoo Opera Company of Cincinnati for leading roles in 'Rigoletto,' 'Martha,' 'Mignon' and 'Lakmé' during June, July and August. Nina Tarasova is booked for a recital at the Barbizon-Plaza on April 28. Susan Sage, coloratura soprano, sang at Radio City Music Hall for three weeks beginning March 26. Zona Hall, soprano, sang at the concert of the Educational Alliance on April 19. Verna Osborne, soprano, and Garfield Swift, baritone, were soloists in Bach's St. Matthew Passion on Good Friday over station WOR.

Pupils of Mildred Graham Reardon were heard in recital in the Chalif Auditorium in Steinway Hall on the evening of April 8. An interesting program of operatic arias, excerpts from oratorios, and songs was given by Madeline Lindow, Ruth Muth and Ada Liebermann, sopranos; Nan Farley, mezzo-soprano; Dorothy Hewlett, contralto, and Robert Harris, baritone. Excellent accompaniments were played by Mildred Brown.

Louise Foote, violinist, was presented by the Kemp Stillings Master Class in a recital at the Beethoven Association, New York, on the evening of April 15. Miss Foote was heard in a sonata in A Minor by Pasquali-Ysaye, Respighi's 'Poema Autunnale,' Dohnanyi's 'Ruralia Hungarica' and shorter works by Bonporti, Corbett, Aubert and Tartini. Dorothy Wagner was the accompanist.

### Jean Dickenson, Pupil of Florence Hinman, Sings on Radio

DENVER, COLO., April 20.—Jean Dickenson, coloratura soprano, who for the past five years has been exclusively the pupil of Florence Lamont Hinman, and who was recently 'adopted' as a protégée by Lily Pons, recently sang over WEAH on the General Electric program in New York. She then took a plane to California where she began, on April 10, a three weeks' engagement on the Hollywood Hotel Radio Hour. Miss Dickenson won the Colorado Atwater Kent contest in 1932 and took her degree of Bachelor of Music at the Lamont School of Music in 1935.

### Pupils of Ethel Glenn Hier Present Music of Many Lands

ELIZABETH, N. J., April 5.—Pupils of Ethel Glenn Hier presented a program of Music of Many Lands in the Altenburg Auditorium on the afternoon of March 29. Decorations were in the form of flags of the nations and national costumes were a feature. Countries given musical representation included the United States, England, Scotland, Germany, Japan, Russia, China, Bohemia, Austria and Hungary, Switzerland, France, Spain, Italy and Poland. Pupils taking part included Nancy Glendinning, John Ward, Bobby Wise, Ruth Beyer, Barbara Goodman, George Scott, Caroline Storms, Alex Prochazka, Jean Williams, Peggy Waller, Ruth Kelley and Jane Storms.

### VINCENT V. HUBBARD

Successor to Arthur J. Hubbard  
Assisted by Mrs. Vincent V. Hubbard  
246 Huntington Avenue Boston, Mass.  
Mondays and Tuesdays at the David Mannes School of Music, 157 E. 74th St., N. Y. C.

### AMELLERMAN CONTRALTO

260 West 72nd St., New York  
Tel. TRafalgar 7-0466

### ARPAD SANDOR

Coaching and Programme Building  
The Gorham, 136 West 55th Street, New York, Circle 7-8344

ON TOUR WITH  
LILY PONS, HELEN JEPSON  
ELISABETH RETHBERG  
and Others

### ALFRED BOYCE

Teacher of Singing  
TONE PRODUCTION, REPERTOIRE, COACH

STUDIO  
128 West 99th St., New York, N. Y.  
Phone: Circle 7-7390

### PAUL REIMERS

Private Studio: 57 West 46th St., New York

Art of Singing  
Faculty: Juilliard Graduate School and Institute of Musical Art

### ROXAS

Teacher of JAN PEECE  
(Leading Tenor of Radio City Music Hall)  
and many other famous artists.  
Address: 160 West 73rd Street  
New York, N. Y. Tel. TRafalgar 7-3995

### ROMANO ROMANI

TEACHER OF ROSA PONSELLE

Studio  
244 Riverside Drive  
Phone RIV. 8-8818

London Times: "If there were more of his mind and talent, the organ might be saved. . ."

### FOX

N. Y. C.: "One of America's Prides."  
Chicago: "Phenomenal Mastery."  
Mgt. Bernard Labarge  
2 West 40th St. New York

### ROSE DIRMANN

OPERA — CONCERT — ORATORIO — RADIO

LYRIC SOPRANO  
Management—RICHARD COPELY  
Steinway Building, New York



# ORCHESTRAS: Brico Introduces New Choral Work



Mischel Piastro, Soloist with the Philharmonic-Symphony under Lange

(Continued from page 12)

another weapon in the hands of the purist, who would not have his Bach transcribed. The Italian has weakened the case of his own and his fellow transcribers by making a version that is theatrical, awkward, bombastic and too often away from the spirit of the original. A full orchestra, including the organ in the few last pages, is drawn into this plangent business and one is beset by sonorities, squeals and thunders that have no seeming inward meaning. Mr. Casella's own contrapuntal additions, which he found "in a latent state in the original" had better have remained latent in Mr. Casella's mind.

The majesty of the Brahms First, rather too deliberately evolved in the first movement and too hastily passed over in the last, closed a concert of unequal interest. Dr. Koussevitzky and his splendid orchestra received hearty tributes from the audience. Q.

## Final Children's Concert Given

New York Philharmonic-Symphony Concerts for Children, Ernest Schelling, conductor. Carnegie Hall, April 4, morning:

Fanfares ..... Glazounoff  
Scherzo from the Third Symphony. Beethoven  
'The Lido' ..... Cella  
'Animal Pictures' ..... Gans  
Tarantella ..... Schelling  
'Till Eulenspiegel' ..... Strauss  
Finale from Fourth Symphony. Tchaikovsky

The thirteenth of Mr. Schelling's concerts for children came to a close with a program devoted to the requests of his youthful audiences. The Fanfares were played in memory of the late Alexander Glazounoff, and with the exception of 'The Lido,' an orchestral impression of the Lido in Venice, by Theodore Cella, first harpist of the orchestra, conducted by the composer, the program was repeated from previous performances.

Lily Pons, soprano of the Metropolitan Opera, and Mrs. John Sloane, chairman of the Philharmonic-Symphony Society's committee for these concerts, helped Mr. Schelling distribute the prizes for the best notebooks of the season. P.

## 'Parsifal' Found in Strange Company as The Philadelphians Depart

Philadelphia Orchestra, Leopold Stokowski, conductor. Carnegie Hall, April 7, evening:

'Parsifal': Prelude, Good Friday Music, Music from the Third Act. .... Wagner  
Entr'acte from 'Lady Macbeth of Mzensk'; Prelude in E Flat Minor. .... Shostakovich  
Overture, 'Russian Easter' ..... Rimsky-Korsakoff

The Philadelphia Orchestra's New York farewell for the season found Wagner's 'Parsifal' in strange company. To inquire whether there was some ironic purpose in this coupling of music from the rowdy Russian work—and particularly the interlude which follows hard upon the heels of the drunken scene that uncovers a mal-

odorous murder—with the reverential sufferings and exaltations of the consecration drama of the Grail, would doubtless be as futile as it would be officious. The facts to be chronicled are that the entire program was played with great brilliance and that the 'Parsifal' music was transcendently beautiful. Luckily, the Wagner excerpts came first.

Why Mr. Stokowski went to the trouble to orchestrate the trifling Shostakovich prelude (No. 14 of the series of twenty-four composed three years ago) would be difficult to explain on any other basis than that it enabled him to put his virtuoso band through its paces in a way to supply contrast. Nothing much mattered, however, after the splendor of the 'Parsifal' playing. The audience bestowed on the conductor and his players the usual demonstrative applause of a season's adieu. O.

## Pianist and String Quartet Appear on Lange Program

Philharmonic-Symphony, Hans Lange, conductor. Assisting artists, Ignace Straszberg, pianist; the Pro Arte Quartet. Carnegie Hall, April 9, evening:

Four Fantasias for Strings. .... Purcell  
Symphony for Orchestra and Piano on a Mountain Song ..... d'Indy  
Concerto for String Quartet and Orchestra ..... Martinu  
Tone Poem, 'Stenka Razin' ..... Glazounoff

In repeating for Philharmonic subscribers the Purcell fantasias that had come as a revelation to the audience at one of his chamber orchestra concerts, Mr. Lange did them a very real service. It could not be said, however, that the music fared as well in the large auditorium as it did in the more intimate confines of the Town Hall. Nor was the thickening of parts inevitable to a multiplicity of strings of advantage to the fine-edged polyphony of these works. These circumstances aside, the fantasias again commanded the admiration that is due works of genius; particularly the last of the four—that in five parts and on one note—which is a work of amazing mastery and of a profoundly moving beauty.

With Mr. Straszberg's able collaboration, Mr. Lange gave a straightforward and engrossing performance of d'Indy's too seldom heard 'Mountain' symphony. Though the intermission separated it from Martinu's concerto, conservative ears may not have been at all ready for the thew and often acrid dissonances of the contemporary Czech composer's opus. This was a first performance by the Philharmonic though the work has been heard elsewhere in this country. It offered the Pro Arte players no occasion to employ the velvet of their string foursome. They attacked its polytonal utterances with an abundance of muscularity. With the orchestra achieving a like weight of emphasis, there was no lack of rhythmic vigor. But consolation of the spirit was to be sought elsewhere. 'Stenka Razin' makes, at best, a tonal show. Mr. Lange and his players provided the appropriate sonorities. O.

## Piastro Is Philharmonic Soloist

New York Philharmonic-Symphony, Hans Lange, conductor. Soloist, Mischel Piastro, violinist. Carnegie Hall, April 12, afternoon:

Four Fantasias from Three, Four and Five Part Fantasias for Strings. .... Purcell  
Two Symphonic Sketches. .... Otto Luening  
(First time)  
Concerto in A Minor. .... Carl Goldmark  
Mr. Piastro  
Symphony No. 5, 'From the New World' ..... Dvorak

This list, which also served for the student's concert of the previous evening, was another example of Mr. Lange's uncommon wisdom in program-making. With the Purcell Fantasias, repeated from performances earlier in the week, a pair of new American works and the rarely heard concerto of Goldmark, the first half probably amounted to novelty for a majority of the listeners. But not novelty in the gim-crack sense which has leagued with the word as a result of the meretricious stuff most frequently perpetrated in its name.

The Purcell Fantasias, considered elsewhere in these columns, are virtually re-

discovered masterpieces of another age, replete with vigor, untarnished imagination and ebullient charm. The two little sketches by Mr. Luening, who is now chairman of the music division of Bennington College, are capable, graceful bits of writing in a combination of modern and impressionistic idioms. And the Goldmark, of course, is a composition of sedative romanticism. Almost sweetly lyrical, with much placid beauty and felicitous orchestral technique, it is fully representative of Goldmark's particular and, in many ways, unique talent. Mr. Piastro played the concerto with the right sense of style. He emphasized calm fluidity, ingratiating tone and simplicity of utterance and therewith invoked the very considerable beauties inherent in the work.

Mr. Lange climaxed an afternoon of interesting performances with a persuasive and refreshing reading of Dvorak's greatest creation which won prolonged applause. R.

## Women's Symphony Gives Warren Choral Work in Final Concert

New York Women's Symphony, Antonia Brico, conductor. Treble Clef Chorus of White Plains Contemporary Club assisting. Soloist, Raoul Nadeau, baritone. Carnegie Hall, April 14, evening:

Symphony No. 4 in A (Italian) ..... Mendelssohn  
'The Harp Weaver' ..... Elinor Remick Warren  
Treble Clef Club; Mr. Nadeau  
(First time in New York)  
'Praeludium' ..... Järnefelt  
'Les Eolides' ..... Franck  
Overture, 'Russian Easter' ..... Rimsky-Korsakoff

Of chief interest in this closing concert of the feminine contingent among our orchestral purveyors was the new work by Miss Warren, an expansive choral setting of Edna St. Vincent Millay's well known poem about the poor little boy whose mother wove clothes for him from her harp one freezing winter night. Miss Brico brought her women's chorus from White Plains for the occasion, and Mr. Nadeau, a one-time Atwater Kent winner and a frequent radio singer, delineated some of the portions of the poem where the boy speaks.

There is much more inherent drama and eeriness in the poem than Miss Warren chose to take advantage of, and as a consequence, her pleasant, respectable harmonies and safe, ballad-like melodies produced a composition of balance, unity and smoothness, but of little or no effectiveness in emotional content or dramatic power. Climaxes were understated; occasionally clumsy prosody swallowed up verse cadences that might have made excellent points. It is a work of some charm, but it misses fire.

Miss Warren was called on to bow several times after the performance, which brought ovations also for all the participants. Mr. Nadeau sang capably but with little emotion, and the chorus showed precision, good intonation and excellent tone quality.

Some improvement was to be noted in

## Joseph Knitzer to Make Concert Appearances Under Arthur Judson Management



Joseph Knitzer

Joseph Knitzer, violinist, who appeared three times as soloist with the Philadelphia Orchestra under Stokowski in Philadelphia and New York earlier in the season, will concertize under the banner of Concert Management Arthur Judson. He has recently returned from a tour that took him into nine states since March 1. An important appearance was in the Ford Symphony broadcast in Detroit on April 19, under Victor Kolar.

His concerts were given in Madison Wis.; St. Joseph, Mo.; Wichita, Hays and Leavenworth, Kan.; Wayne, Kearney and Beatrice, Neb.; Weatherford and Tonkawa, Okla.; San Antonio, Tex.; Council Bluffs, Red Oak and Clarinda, Ia. Mr. Knitzer will be soloist with the Altoona, Pa., Symphony, under Russell Gerhart on May 7.

the orchestral forces themselves, although many rough spots need still to be smoothed, and the strings still outweigh by far the other choirs in excellence.

Miss Brico conducted with her customary energy and assiduity a rather pedestrian performance of the 'Italian' Symphony, and a far better one of the Franck tone poem. The orchestra is to continue next season with three concerts in the same hall. Q.

Nadia Boulanger will teach musicology as one of the major courses at the Fontainebleau School of Music, in addition to her courses in composition, harmony and her lectures.

## CONSTANTINO YON Vocal Studio

1 WEST 55th STREET, NEW YORK  
Voice trial gratis, by appointment.

Tel. SU. 7-0199

Positions secured for male voices

## BARBARA BLATHERWICK

RECITAL—COLORATURA SOPRANO—OPERA

Athenaeum Concert Management, 118 W. 57th St., N. Y.

PUPILS ACCEPTED  
The Italian Bel Canto founded  
on the Principles of  
Manuel Garcia

Studio: 43 Fifth Ave., N. Y.  
Tel. GRamercy 5-6382

## EDWIN ORLANDO SWAIN

Teacher of Singing  
Radio-Concert-Opera

BARITONE

157 W. 19th Street  
New York City

## BELLE JULIE SOUDANT

TEACHER OF  
SINGING

Faculty: Institute of Musical Art of Juilliard School of Music  
Studio Address: 158 West 58th Street, New York

Juilliard Summer School

Lillian

## GUSTAFSON

SOPRANO

Opera - Concert - Oratorio  
Address: 36th Floor  
1450 Broadway, N. Y.



## KALAMAZOO FORCES CONCLUDE SEASON

**Symphony under Herman Felber Jr., Ends Its Fifteenth Consecutive Series**

KALAMAZOO, MICH., April 20.—With its conductor, Herman Felber, Jr., as the soloist, the Kalamazoo Symphony brought its fifteenth consecutive season to a close on April 5. Mr. Felber played the Mendelssohn Violin Concerto, Op. 64, with the orchestra under Alexander Schuster, assistant conductor and solo 'cellist. The program also included the Mozart Overture to 'The Magic Flute,' the Grieg Suite from 'Sigurd Jorsalfar,' and Tchaikovsky's 'Romeo and Juliet' Overture—the last named having been added recently to the library of the orchestra by its active and enthusiastic Women's Committee.

The season just ended is described as the most successful, both musically and financially, in the history of the Kalamazoo symphonic group. The March program had Frieda Snow Wall as soloist in the Second Concerto in G Minor of Saint-Saëns, and included the 'Chant Nègre' and 'Valse Triste' sketches by A. Walter Kramer; Saint-Saëns's 'Danse Macabre,' Wagner's 'Die Meistersinger' Vorspiel, and Beethoven's 'Coriolanus' Overture. At its February concert the orchestra enjoyed the services of Eric DeLamar, assistant conductor of the Chicago Symphony as its guest conductor. In February, the orchestra sponsored a local showing of Colonel W. de Basil's Ballet Russe.

John Wummer, solo flutist of the Detroit Symphony, presented a program at the last meeting of the orchestra's Women's Committee.



Herman Felber, Jr., Conductor of the Kalamazoo Symphony

en's Committee. Among other artists brought to Kalamazoo during the season was Reinhold Schmidt, baritone, who appeared at the orchestra's December concert. Other soloists were Mr. Schuster and Harry Ray, pianist. The management reports that the attendance at the orchestra's regular concerts has averaged about 1,500.

Mr. Felber, who was moved from the concertmaster's chair to the podium two years ago, has been re-engaged as conductor for next season. An interesting innovation is being foreshadowed in plans for a series of outdoor "pop" concerts to be presented by the orchestra this summer, without admission charge, at Milham Park.

### Ann Arbor Series Ends

ANN ARBOR, MICH., April 20.—The fifty-seventh annual choral union series closed on March 23 in Hill Auditorium with a concert by John Charles Thomas. Carroll Hollister accompanied. The ninth concert was given by Albert Spalding. André Benoist was at the piano. Previous attractions in the series were the Kolisch Quartet, the Detroit Symphony, under Molinari, and the St. Louis Symphony, under Golschmann.

Recitals in the School of Music Auditorium were given during March by Elizabeth Mann, John Kollen, Margaret Kimball and Virginia Ritter. Organ recitals were given by Palmer Christian on March 18 and E. William Doty on April 8.

H. M. C.

### Claude Gonvierre to Head Catholic Summer School of Music

Under the auspices of the Catholic Summer School of America, a Master School of Music will be held this summer at Cliff Haven, Lake Champlain, N. Y., with Claude Gonvierre as director. Assisted by Jessica Roberts and Bernice Frost, Mr. Gonvierre will teach piano. The voice department will be in the hands of Paul Althouse of the Metropolitan Opera, and vocal coaching, repertoire and accompanying will be taught by Pablo Miquel.

### Tenney Management in New Steinway Building Office

The Tenney Management, concert, radio and entertainment agency, has opened its new office on the ninth floor of the Steinway Building, 113 West 57th St., New York.

## PROVIDENCE SYMPHONY IN FINAL CONCERT

**Boston Symphony Visits—Many Recital and Ensemble Events Attract**

PROVIDENCE, R. I., April 20.—The Providence Symphony gave its final subscription concert of the season under Dr. Wassili Leps, in the Metropolitan Theatre on March 31. The soloist was Renata Flandina Ruisi, soprano, who sang the familiar 'Ritorna Vincitor' from 'Aida.'

A first local performance of Frank Lionel Curtis's descriptive fantasy, "Storm King Mountain," was a feature of the evening which also offered works by Haydn, Brahms, Rossini and Tchaikovsky.

The Boston Symphony conducted by Serge Koussevitzky, was greeted for the fourth time this season at the Metropolitan Theatre on March 24. A feature of the program was the solo appearance of Jean Bedetti, first 'cellist of the orchestra, in a distinguished performance of Fauré's 'Elégie,' and the orchestra was especially effective in the four movements of Ravel's brilliant and colorful 'Spanish Rhapsody.' Haydn's 'Surprise' Symphony and familiar Wagner selections made up the remainder of the program.

'Madama Butterfly' was given by the New England Grand Opera Company, Danilo Sciotti, director, and an orchestra made up of local instrumentalists, in the Metropolitan Theatre on April 2. The principals were Mlle. Santa Biando, soprano; Giuseppe Barsotti, tenor; Mlle. Bernice Schulke, mezzo-soprano; and Giuseppe Gutenaute, tenor.

### Swarthout in Recital

Gladys Swarthout, mezzo-soprano of the Metropolitan Opera, with Lester Hodges as accompanist, gave the final concert in the Civic Music Association Series in the Pawtucket High School on April 7. A capacity audience greeted the artists, and demanded many encores. Mr. Hodges played a solo group.

The Providence Oratorio Society, William DeRoin, director, and tenor soloist, sang Mendelssohn's 'Saint Paul,' under the auspices of Pembroke College in Alumnae Hall on March 26. Margaret Thurston, soprano; Elsie Lovell Hankins, contralto; Hudson Carmody, bass, with Mr. DeRoin, made up the solo quartet. The accompanists were Rene Viau, organist, and John MacInnis, pianist. Mrs. Robert L. Anthony, Jr., is president of the society.

Avis Bliven Charbonnel gave an impressive piano recital in Plantations Auditorium on March 26. The program was made up largely of familiar classics by Schumann, Beethoven, Bach-Rummel, Debussy, Liszt and Sibelius.

### Give Russian Choral Music

The Northland College Chorus of Ashland, Wisconsin, Professor Sigvart J. Steen, director, gave a program at the Trinity Union Methodist Church on March 30. Singing entirely from memory, the group numbering about forty voices presented numbers by Gretchaninoff, Kalinnikoff, Christiansen, Tchaikovsky, Kranz, and others.

A program by members of the Chamaine Young Artists' Club was heard at the Music Mansion on March 16. Those appearing in solo numbers were Judson Smith, trumpet; Glory Perethian, soprano; Hope B. Marshak, violin; Isabelle Madden, piano, and Elizabeth Budlong, organ. Numbers by a vocal

trio composed of Grace M. Calvert, Mary delDeo and Elsie Holmberg were also heard.

Louise K. Winsor gave a recital in the First Congregational Church Unitarian under the auspices of the Rhode Island Chapter of the American Guild of Organists on March 16. She played works by Karg-Elert, Bach, Widor and Viérne.

ARLAN R. COOLIDGE

## SUMMER SCHOLARSHIPS

**Cummington School to Give Five Awards Toward Music and Art Study**

CUMMINGTON, MASS., April 20.—Five full scholarships for summer study, one each in piano, violin, writing, painting and sculpture, for advanced training in graduate and undergraduate study, will be given by the Playhouse-in-the-Hills, Inc.

The teaching staff includes Lonny Epstein, piano; Hugo Kortschak, violin; Sidney Cox in writing, Herman Maril in painting and Chaim Gross in sculpture. Each scholarship provides living and instruction for ten weeks. Some half-scholarships are also obtainable.

**Rosemarie Brancato to Sing Second Year with Zoo Opera Company**

CINCINNATI, April 20.—Rosemarie Brancato, soprano, recently signed a contract with Fausto Cleva, director of the Zoo Opera Company in Cincinnati, to appear for her second season with that organization. She will sing the title role in 'Lakmé,' Filene in 'Mignon,' Gilda in 'Rigoletto,' and Lady Harriet in 'Martha.'

### Edward Harris

CONCERT ACCOMPANIST - COACH  
Studio: 111 East 37th Street, New York  
Phones: LExington 2-5274, LExington 2-0259

### John Alan Haughton

TEACHER OF SINGING  
73 West 11th St., New York  
Phone ALgonquin 4-0067

### Edgar Stillman Kelley

COMPOSER

### The Patterson Studios

Idelle Patterson — A. Russ Patterson  
Voice Building - Repertoire - Coaching  
326 W. 76th St., New York Phone ENd. 2-4616

### Effa Ellis Perfield

SIGHT SINGING COURSE

Not "Do-re-mi," "Intervals," "Numbers."  
Free demonstration lesson by appointment.  
103 East 86th Street, New York, N. Y.

### Edgar Schofield

TEACHER OF SINGING

Studio: 50 West 67th St., New York City  
Phone ENdicott 2-9527

### Harry Reginald Spier

TEACHER OF SINGING

Studios: 210 Central Park South, New York  
Telephone: CIRCLE 7-1577

### Arthur Alexander VOICE

By Appointment Only  
400 East 57th St., New York  
WICKERSHAM 2-9292

### Leon Carson Teacher of Singing

Repertoire — Program Building  
160 W. 73rd St., N. Y. City TRAf. 7-6700  
Out of Town Studio, Nutley, N. J.

### Ernest Carter

COMPOSER — CONDUCTOR

Address: 115 East 69th Street, New York  
Telephone: RHineland 4-8623

### Harriet Foster

CONTRALTO

Voice builder - Repertoire - Coach  
Studio: 140 East 52nd St., New York  
Phone: WICKERSHAM 2-5537

### Marianne Genet — Composer

Hymn to the Night (Mixed or Womens Voices)  
Published by Galaxy Music Corp., N. Y. C.  
Personal address:  
323 South Ave., Pittsburgh, 21, Pa.

### Walter Golde Teacher of Singing

Coach in Repertoire — Program Building  
Studio: Steinway Bldg., 113 W. 57th St., N. Y.  
Phone: CIRCLE 7-2433

### Claude Gonvierre

PIANIST — COACH

170 E. 78th St., N. Y. REgent 4-1121  
Director Piano Dept. Ash Institute of Music, W'ham.



## Boris Goldovsky Appointed Head of Opera Department at Cleveland Institute



Albert Petersen

Boris Goldovsky

CLEVELAND, April 20.—Boris Goldovsky, who is associated with the Cleveland Orchestra as chorus master and opera coach, will head the opera department of the Cleveland Institute of Music next year, according to Beryl Rubinstein, director.

Mr. Goldovsky was formerly assistant conductor for the opera productions of the Philadelphia Orchestra and for several years has been on the faculty of the Curtis Institute of Music as opera coach and assistant in the conducting department. He will continue to devote equal time to the Curtis Institute and to Cleveland.

The course planned by Mr. Goldovsky includes weekly opera class meetings for twenty-five weeks and individual coaching of each member of the class each week. Additional individual coaching will be given by assistants appointed by Mr. Goldovsky.

### Barnes and Wilkes Give Tampa Recital

TAMPA, FLA., April 20.—The Arts and Interests Committee of the Junior League of Tampa presented Barnes and Wilkes, duo-pianists, in recital on April 2 at the Federated Clubs Building. The first movement of the Concerto in C Minor by Bach, arranged by Bauer, Variations on a Theme by Beethoven by Saint-Saëns, a group by Grieg, and other works were well received.

## COLLEGE OF MUSIC UNIVERSITY OF COLORADO BOULDER, COLORADO

Presents

## THE SECOND SUMMER MASTER CLASS

ROSINA and JOSEF

LHEVINNE

World Renowned Pianists

June 22 to July 24, 1936

For Information Address:

Prof. Rowland W. Dunham, Director,  
College of Music  
University of Colorado, Boulder, Colorado

## NEW YORK'S CONCERT FORTNIGHT

(Continued from page 26)

6, evening. Benefit recital for New York Madrigal Society Educational Fund. Arias from 'A Masked Ball,' 'Aida,' 'Carmen' and songs by classic and modern composers.

LYDIA SUMMERS, contralto. Sergius Kagen, accompanist. The Barbizon, April 15, evening. A group of Franz songs, one by Trunk, Reger and Marx; 'O Don Fa-tale' from Verdi's 'Don Carlos,' two early Italian songs and English works by Brockway, Meta Schumann and Bantock.

BEN JONES, pianist. The Barbizon, April 19, afternoon. Debussy Suite; Beethoven Sonata; Liszt's arrangement of Bach's A Minor Organ Fugue, and works by Rachmaninoff, Bortkiewicz and Strauss-Hughes.

ESARDY TRIO. MICHEL FISHERMAN, piano; HARRY NEIDELL, VLADIMIR DUBINSKY, cello. Aeolian Hall, April 19, evening. Mozart's Trio No. 2, Op. 15 in E; Trio Op. 3, in E Minor, Goldmark, and Trio Op. 1, No. 1, Franck.

### Hutcheson Plays with Musical Art Quartet at New School

Ernest Hutcheson, pianist, and the Musical Art Quartet, Sascha Jacobsen and Paul Bernard, violins; Louis Kievman, viola, and Marie Roemaet-Rosanoff, 'cellist, were heard in a concert for the benefit of the Madison Square Boys Club at the New School for Social Research on the evening of April 5. The quartet opened the program with Debussy's Quartet in G Minor after which Mr. Hutcheson played a group of works by Ravel, Schubert-Liszt and Chopin adding as encores a Liszt Concert Etude and a Chopin Mazurka. The final work was the Schumann Piano Quintet in E Flat played by Mr. Hutcheson and the quartet. The audience was a most enthusiastic one and both soloist and quartet were called out for numerous bows.

N.

### College Groups Sing Mozart and Hanson Works

A capacity audience assembled in Seth Low Memorial Library on the evening of April 5 for performances of Howard Hanson's 'The Lament of Beowulf' and Mozart's 'Requiem' in which the combined forces of the Vassar College Choir and the Columbia University Glee Club and Orchestra participated with assisting guest soloists.

Lowell P. Beveridge, conductor of the Columbia singers, took the baton for Dr. Hanson's heavily atmospheric work be-moaning in impressive dirge accents the passing of a hero. The sound of distant horns, the smolder of clan fires and the cold vastness of northern landscapes are unmistakably and grandly evoked in the virile score. Mr. Beveridge and his young musicians were aware of these dramatic elements and prove fully capable of externalizing them in tone.

Ednah Geer, soprano; Pauline Pierce, contralto; Edward Kane, tenor, and Gean Greenwell, baritone, were the soloists for the Mozart Mass which was conducted by E. Harold Geer, conductor of the Vassar College Choir. The orchestra was not as well prepared for this work, but the choristers, the soloists and Mr. Geer made of it an impressive ecclesiastical service. This concert was scheduled to be repeated in the Chapel of Vassar College on April 12.

R.

### Musical Art Quartet Ends MacDowell Club Series

The Musical Art Quartet gave the final program in a series of chamber music concerts by three different organizations at the MacDowell Club on the evening of April 13. The personnel of the quartet includes Sascha Jacobsen and Paul Bernard, violins; Louis Kievman, viola, and Marie Roemaet-Rosanoff, 'cellist.

The Quartet in C Minor, Op. 51, No. 1, by Johannes Brahms was given a spirited performance, the members of the ensemble contributing individual playing of taste and discrimination to an ensemble interpretation that was noteworthy for balance and

unity. Ravel's Quartet in F formed the second half of the program, which was welcomed by a demonstrative and good-sized audience.

Y.

### Ali Rönkä and Philip Whitfield in Recital at Hotel des Artistes

Alli Rönkä, soprano, and Philip Whitfield, bass-baritone, both from the studios of Adelaide Gescheidt, gave a joint recital in the auditorium of the Hotel des Artistes on the evening of April 15. Miss Rönkä won unqualified approval for her singing of Finnish songs by Kuula, Madetoja, Melartin and Järnefelt, and others by Creston and Warren. She prefaced the Finnish songs with short explanatory talks. Mr. Whitfield was well received in works by Handel, Mozart, Wolff, Schumann, Marx, Manning and Head. The program opened with a duet from Massenet's 'Thaïs' and closed with one from Mozart's 'The Marriage of Figaro.' The accompanists were Miriam Le Mon and Wallace McPhee.

S.

### Blue Hill Troupe Gives 'The Mikado'

As a benefit for the Christodora House, the Blue Hill Troupe, an organization of talented amateurs, gave as its annual Gilbert and Sullivan venture three performances of 'The Mikado' at the Heckscher Theatre, New York, on the evenings of April 15, 16 and 17. Edmond Rickett directed, and the cast included John C. Jay as the Mikado, John Jay Schieffelin as Nanki-Poo, Walter E. Johnson as Ko-Ko, Charles Baker Hester as Pooh-Bah, John G. Davis as Pish-Tush, Elizabeth Quay as Yum-Yum, Lois Lindon Schieffelin as Pitti-Sing, Emily K. Belt as Peep-Bo and Marian Farr as Katisha. A large and distinguished audience applauded the first night's performance, which was of decided merit.

Q.

### Final Criterion Morning Musicales

The final Criterion Morning Musicales of the season was given in the ball room of the Hotel Plaza on April 3. The program was presented by Luisa Franceschi, soprano.

## Wins Bearn's Prize



Richard T. Dooner

Jeanne Behrend

PHILADELPHIA, April 20.—Jeanne Behrend, pianist and composer, was adjudged winner of the 1936 Bearn's Prize for composition. The works which Miss Behrend submitted were four songs to texts by Sara Teasdale and a suite of seven 'Children's Pieces' for piano. Although these were compositions in the smaller forms, the excellence of her work won Miss Behrend the prize awarded for the larger forms. She was a pupil of Rosario Scalero, in composition, and Josef Hofmann, in piano, at the Curtis Institute of Music.

GLOVERSVILLE, N. Y., April 20.—Amy Ellerman, contralto, was soloist with the men's choir of the First Presbyterian Church on March 26.

## INSTITUTE OF MUSICAL ART of the JULLIARD SCHOOL OF MUSIC

ERNEST HUTCHESON, Dean OSCAR WAGNER, Assistant Dean

Thorough instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Public School Music course leading to degree of Bachelor of Science with Major in Music.

Catalog on Request

120 CLAREMONT AVENUE, NEW YORK, N. Y.

## SMITH COLLEGE SUMMER SCHOOL OF MUSIC

JUNE 29 to AUGUST 8, 1936

Courses in the Theory and Practice of Music

Public School Training and Practice Teaching

Piano, Organ, Voice, Violin and Cello

Complete Modern Equipment and Excellent Library Facilities

Catalogue upon request W. T. MOOG, Director, Sage Hall, Northampton, Mass.

## OBERLIN CONSERVATORY OF MUSIC

FRANK H. SHAW, Director

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE.

Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate.

Write to Oberlin, Ohio, for catalog and information.

## UNIVERSITY SCHOOL OF MUSIC

UNIVERSITY OF MICHIGAN—ANN ARBOR

Courses in All Branches of Music Leading to Degrees of Bachelor and Master of Music

Concerts and May Festival by World's Leading Artists, Orchestras and Chorus

For Catalog and Special Information

Address CHARLES A. SINK, President

## NEW YORK SCHOOL of MUSIC and ARTS

310 W. 92nd St.

RALFE LEECH STERNER, Director

Schuyler 4-4140

Vocal and All Instruments — Celebrated Faculty — Special Six-Weeks Summer Courses  
Starting May 15th — Certificates and Diplomas Awarded — Pupils may enter on any day.



## RECITAL EVENTS IN BALTIMORE VARIED

### Grace Moore and Marcel Hubert in Program—Bach and Music Clubs Activities

BALTIMORE, April 20.—Grace Moore attracted a large audience to the Lyric on March 24 to hear a diversified program sung in brilliant style. Marcel Hubert, 'cellist, was the assisting artist who contributed definitely to the musical appeal of the evening's program. Gibner King was at the piano. The concert was under the local management of William Albaugh.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, sponsored a program on March 28 at the Emerson Hotel. Introductory remarks by Louise Criblet served to preface groups of piano works interpreted by Ruth H. Schaffer, and braces of songs offered by Elizabeth Bolek and John Ademy with the assistance of George Bolek at the piano. The program was arranged by Mrs. Martin W. Garrett, chairman, and Mrs. E. V. Milholland.

The same club had as its guest speaker at the Emerson Hotel Mrs. Marion E. Hawes, of Enoch Pratt Library. The musical program was presented by Calvin Boughman, tenor; Naomi Thomas, contralto; Sara Feldman, violinist; Loretta Lee Ver Valen, soprano; Florette H. Gorfine, Roberta Franke and Gert-rude Goldbach, pianists, Sarah Stulman, Laurence Petran and George Bolek, accompanists. Of special interest were representative American compositions by David Guion, Gertrude Ross, A. Walter Kramer, Oscar Rosback, George F. Boyle and Frank Bibb.

#### 'A Musical Journey' Program

The club presented a folksong program in costume on April 11, a 'Musical Journey Around the World.' It was arranged by Virginia Castelle, who as pianist added largely to the effectiveness of the music interpreted. Mazie Robinson, as Cruise Hostess and Douglas Bid-dison, as Ship's Officer, supplied the narrative. Blanche Seideman, Elsie Craft, Viola Hewitt, Elsa Baklor, Maria Dom-browska, Bertha Kappler, Anna Green Sachse, Thelma Sheller, Lillian Mann and Henrietta Kern gave excellent vocal characterizations. Dr. Donald H. Andrews, Johns Hopkins University, assisted by Elizabeth R. Davis, pianist, were the speaker and artist at the luncheon preceding.

Gardner Jencks, pianist, gave a program for a Bach Club audience at Cado Hall on March 16. Works by Debussy, Bach, Beethoven and Brahms were played. The Bach Club presented the Compinsky Trio, with Sidney Brecher, assisting viola, at its sixth concert in Cado Hall on March 4. On Feb. 27 the Baltimore String Symphony, under Hugo Weisgall, made its debut under the auspices of the Bach Club. The program included works by Purcell and Mozart.

#### Bernard and Jencks in Recital

Paul Bernard, violinist, and Gardner Jencks, pianist, gave a supplementary recital sponsored by the Bach Club at Cado Hall on April 15 before an appreciative audience. The program included sonatas by Bach, Debussy and Brahms, which were played with skill and expression.

Helen Matthews de Lashmut and Iris Brussels, members of the National League of American Pen Women gave a joint recital at Cado Hall on April 14, featuring several original composi-

tions as representative of membership of the league.

Ted Shawn and his group gave a program at the Lyric on March 19. Jess Meeker was at the piano. The program was sponsored by the William A. Albaugh bureau.

The Musical Art Quartet, appearing under private sponsorship, began a series of programs at the Baltimore Museum of Art on March 12 playing a quartet by Haydn and one by Brahms with excellent taste and individuality. Under Theodore Hemberger, George Poehlmann and John H. Eltermann, the groups of German Singing Societies observed centennial celebration with a massed program at the Lyric Theatre on March 15, in which 550 men and women singers contributed. Governor Nice, Mayor Jackson, Senator Radcliffe and other state and municipal officials and members of the Johns Hopkins University attended the exercises which marked the celebration of the forming of the first German secular singing society in Baltimore in 1836.

In a series of Lenten Organ Vespers, during the current month at Brown Memorial Church, Virgil Fox, organist, has disclosed his remarkable skill. Pauline Small and Richard Weagly were the assisting soloists.

FRANZ C. BORNSCHEIN

## OLD INSTRUMENT GROUP HOLDS SPRING FESTIVAL

### Music of Early Periods Given by Stad Ensemble in Two-Day Event in Philadelphia

PHILADELPHIA, April 20.—Two unique and delightful programs were presented in the Barclay ballroom on April 2 at the annual Spring Festival of the American Society of the Ancient Instruments, a quintet comprising Jo Brodo, quinton; Ben Stad (founder and director), viole d'amour; Josef Smit, viole de gambe; Maurice Stad, basse de viole, and Flora Stad, harpsichord. On the second program Anna Louise Smit, soprano, appeared as assisting artist. The afternoon bill, given under the honorary auspices of L'Association Francaise d'Expansion et d'Echanges Artistiques, Paris, consisted of works by French composers of the eighteenth and previous centuries, and the evening program, of compositions by German, English, and Italian musicians of the same periods.

The French program opened with eight movements from Antoine Francisque's 'Le Tresor d'Orphee' (originally for lute); a sonata of Clerambault, and other works by Destouches, Couperin, Mouret, d'Hervelois, and Hugar. Arrangements of some old French airs and dances by anonymous authors were also played. The evening program proved to be musically more worthwhile despite the charm of the French numbers. It began with six movements from Handel's ballet music for 'Alcina' and continued with pieces of Frescobaldi, Schein, Porpora, Pasquini, and Locatelli. A feature of the program was a group of three vocal numbers of Purcell, including the great aria 'When I Am Laid in Earth' from 'Dido and Aeneas.' These were well sung by Mrs. Smit, with accompaniment by the society, and revealed amply the melodic and expressive gifts of the composer.

W. E. S.

In honor of the Eleventh Olympiad, the publishing firm of Breitkopf & Härtel in Leipzig has brought out a collection of the national anthems of all the nations taking part.

## WPA TO GIVE WEEK OF AMERICAN MUSIC

### New York Units of Federal Project Plan Festival for Music Week

A six day festival of American music will be presented by the New York units of the WPA Music Project, Lee Pattison, city and state director, in conjunction with the nationwide observance of Music Week, which will be celebrated throughout the country the week of May 3.

Arrangements have been made with the Federal Theatre Project for the use of the Manhattan Theatre, and symphony orchestras, chamber ensembles, choral, vocal and instrumental groups will present programs at the theatre each night starting Sunday, May 3, when the New York Civic Orchestra will open the festival. Simultaneously, demonstrations of child and adult music instruction as conducted in the free music schools of the music education division of the project will be performed in the federal music building. In addition to artists employed on the music project, leading American musicians will participate. Guest conductors who will appear include Chalmers Clifton, Jacques Gordon, Howard Hanson, Philip James, and Dr. Nikolai Sokoloff, national director of the project. Guest artists will include Irene Jacobi, Charles Haubiel, Helen Norfleet, Beryl Rubenstein, Harry Cumpson, Jacques Gordon, Kalman Reve, Carl Stern and the Stringart Quartet of Philadelphia.

The festival will consist entirely of native works, and the history of American music will be highlighted from the seventeenth century to the present.

Many of the compositions will be works that have received only one or two performances; others are still in manuscript. This will be a particular feature of the program of the Composers' Forum Laboratory in the theatre on the evening of May 6, when works by Wallingford Riegger, Charles Naginsky, Hunter Johnson, Charles Haubiel, Arthur Cohn, Godard Lieberman and Frederick Jacobi will be given.

## Passed Away

### Mitya Stillman

Mitya Stillman, composer, viola player and conductor, died at his home in New York on April 11. He was born in Ilhintza near Kieff, Russia, in 1893, and attended the Kieff Conservatory. Coming to the United States in 1921 he joined the Detroit Symphony. He was one of the founders of the Conductorless Orchestra in New York in 1898 and later succeeded Paul Stassévitch as its concertmaster.

For the past eight years he had been first viola in a Columbia Broadcasting System symphony orchestra. His most recent composition was 'Dniepestroy,' celebrating the completing of the dam over the Dnieper river in Russia. Of his eight string quartets, the last celebrated the overthrow of the Spanish monarchy. Other works which have been played are 'Kirkhizion' Quartet, 'Yalta' Suite and 'Paraphrase,' the latter two for full orchestra. His wife, one son and one daughter survive.

### Dr. William F. Bentley

GALESBURG, Ill., April 14.—Dr. William F. Bentley, director of the Knox Conservatory here since 1885, died yesterday, as a result of injuries received in a motor accident. He was born in Lenox, in 1859, and after graduating from Oberlin College, studied in Leipzig, Berlin and Paris. His first position as a teacher was at the

The festival will open with a concert by the New York Civic Orchestra with Philip James, Howard Hanson, and Dr. Sokoloff conducting. Eighteenth century music by John Christopher Moller, and works by John Alden Carpenter, John K. Paine, Charles Martin Loeffler and Howard Hanson will be heard.

A chamber music concert in which Mr. Pattison, Mr. Gordon, Harry Cumpson, Carl Stern, the Modern Art Quartet and the Madrigal Singers will participate, is planned for Monday evening, when works of David Stanley Smith, Roy Harris and Harold Morris will be presented.

On Tuesday night, seventeenth and eighteenth century choral compositions and works of Randall Thompson, Howard Brockway, Bryceson Treharne, Loeffler and Jacob Weinberg, supplemented by orchestral works by Henry Gilbert and Sandor Harmati will be performed by the New York Festival Orchestra and Chorus.

On Wednesday an historical concert in costume by the recital bureau of the music education division will be given.

The Brooklyn Symphony will perform on Thursday night, playing works by George Chadwick, Edgar Stillman Kelley, Edward B. Hill, Roger Sessions and Rubin Goldmark.

A demonstration concert and students assembly, with performances by choral and instrumental groups of the music education division's music schools will be given Friday evening. The final events on Saturday will be a demonstration of the educational division's children's work in the morning, and an amateur production of 'Il Trovatore' by a Harlem group of the social music division in the evening.

### Program of Clara Edwards Songs Given by Daughter

A program of songs by Clara Edwards was given by the composer's daughter, Jane Ann Edwards, soprano, in the studio salon of the Barbizon-Plaza on the afternoon of April 5. The program included two French chansons dating from 1743, harmonized and arranged by Mrs. Edwards, three original Lieder, 'Der Schnee,' 'Wiegenlied' and 'Ganz nur Dein,' and five songs in English. A large audience was present and bestowed enthusiastic applause upon both artists.

New Lyme Institute, New Lyme. He was leader of the choir of the Congregational Church for fifty years and published a number of songs and piano pieces. His wife and one daughter, Florence, survive.

### Isabella Robinson

OMAHA, NEB., April 1.—Isabella Robinson, pianist and teacher, died here on March 29. She was a native of Council Bluffs, Ia., and had been a pupil of Leschetizky and a protégée of Fannie Bloomfield-Zeisler. She was one of the organizers of the Clef Club and for a number of years maintained studios in Kansas City and St. Joseph, commuting between these cities and Omaha.

E. L. W.

### Max Wockenfuss

BAYSIDE, L. I., April 11.—Max Wockenfuss, viola player in the Metropolitan Opera orchestra for the past five years, died last night from a heart attack while driving his car home from Jackson Heights. He was born in Germany in 1880 and came to this country as a boy. He was for some years a member of the New York Philharmonic.

### Olindo Simonetti

PROVIDENCE, April 4.—Olindo Simonetti first clarinetist of the Providence Symphony Orchestra, died on April 3. He was born in Caserta, Italy, in 1886, but came to Providence when five years of age, and had lived here ever since. He had been active as performing musician and teacher for over twenty-five years.

A. R. C.



## PORTLAND SYMPHONY PRESENTS 'ELIJAH'

### Concert and Opera Performances Numerous in City's Musical Fortnight

PORTLAND, ORE., April 20.—The Portland Symphony and the Symphony Chorus, under the baton of Willem van Hoogstraten, were heard in 'Elijah' on March 22. The soloists were Minna Coe, Helen Whalen, Barbara Pittock, Hal Young and Mark Daniels. Marjorie Hunter, Jean Handzlik, C. B. Shear and M. W. Townsend sang in the quartets. A capacity audience appreciated the notable performance.

Jacques Gershkovitch led the Junior Symphony in its third and closing concert, on April 14. Catherine Petersen, concertmaster, played Vieuxtemps's Concerto in D Minor with finesse. A Haydn Symphony in G was broadcast over CBS, through KOIN.

The Hamrick-Evergreen theatres, supervised by W. B. McCurdy, presented the San Carlo Opera Company in nine operas, in the Paramount Theatre. Capacity houses predominated. Goeta Ljungberg, guest artist, created a sensation in 'Lohengrin' and 'Tannhäuser.' As usual, Carlo Peroni was the musical director.

The Opera Club gave 'Barber of Seville' as a benefit for the Waverly Baby Home, at the Neighbors of Woodcraft hall, on April 2. The cast included Hale Prebble, Arthur Johnson, William H. Elliott, Roma F. Church, William Gynther, Violet Burlingham, Jacob Zeller and Gene Cusick. Doris Smith was the stage director. Michael Arenstein, the musical director, led the orchestra, members of the Portland Symphony.

The Alicia McElroy Ensemble, with Hal Young, tenor, as soloist, gave a program of much charm, on March 18. Playing in the ensemble were James Ed-

ward Ewart, Burton Lambert, Jane O'Reilly, Michael Arenstein, Doris Wildman, Mary Coin, Owen Sanders, Herman Evers, Ruth Lorraine Close and Ruth Orser Sanders.

The Ellison-White Bureau sponsored appearances of Martha Graham, dancer, on March 23, and Alexander Brailowsky, pianist, on March 19 in the subscription series. Mr. Brailowsky's program included Beethoven and Chopin compositions and some of modern trend.

Departments of the Allied Arts Club, represented in its annual spring concert, were the chorus, directed by Rose Courten Reed, with Maude Ross Sardam as accompanist; the piano ensemble, under William Robinson Boone; Elsie Lewis's string ensemble and a one act play, coached by Doris Smith. May Ross Walker presented Gladys Conrad McClellan, soprano, and John Hopper, pianist of Seattle, in recital, on March 15.

The Ad Club Gleemen, led by William Robinson Boone, and assisted by Helen McCartney, soprano, were heard in a recent program.

The annual program given by Junior Choirs, at the White Temple, was under the auspices of the Council of Churches, Dr. E. C. Farnham, secretary, and the Federation of Music Clubs, Juanita Clauss, chairman.

The opening of the new music room in the public library was an event of paramount importance to musicians. There are two sound-proof rooms, one containing a piano, the other a phonograph. On the shelves are about 9,000 volumes of music, seventy-three orchestral scores, 300 miniature scores, 417 volumes of chamber music and 5,000 books of general educational value. The circulation of music in 1935 was 47,511 volumes. Anne Mulheron is head of the library. Rozella Knox presides in the music room. JOCELYN FOULKES

and the third prize to the trio composed of Roberta Strong, Katherine Abel Roach and Doris Gerould. Adolfo Betti, James Friskin, Hans Letz, Percy Such and Willem Willeke were judges.

### IOWA CLUB IN WORKS BY AMERICAN WOMEN



Alpha Corinne Mayfield, Conductor of the Bel Canto Glee Club of Iowa State Teachers College

CEDAR, FALLS, IA., April 20.—The Bel Canto Glee Club of Iowa State Teachers College, Alpha Corinne Mayfield, conductor, gave a concert of works composed entirely of music written by contemporary American women in College Auditorium on March 26.

Twelve composers were represented; Mrs. H. H. A. Beach by her 'Scotch Legend,' 'Fireflies,' and 'The Year's at the Spring,' Gena Branscombe by 'The Morning Wind,' Gladys Rich by her 'American Lullaby,' and Katherine K. Davis by 'In the Bleak Midwinter.'

Elinor Remick Warren's 'Children of the Moon,' Harriet Ware's 'Boat Song,' Jeanne Boyd's 'In Italy,' Lily Strickland's 'Honey Chile,' Pearl Curran's 'Rain,' Edith Lang's 'The Dream Robber,' and 'A Rose Rhyme,' by Mary Turner Salter and Miss Mayfield completed an unusual and interesting program. Thelma Henderson was the accompanist.

### Mary Chainey Honored by Senator Borah

A luncheon honoring Mary Chainey, violinist, was given recently by Senator William E. Borah of Idaho in the private dining room of the Foreign Relations Department at the Capitol. It was the senator who, with Clarence Mackay, sponsored Miss Chainey's New York debut. Illness has kept the violinist from the concert stage for four seasons, but next season she will resume her activities, among which will be a recital in New York.

### Bach Festival at Rollins College

WINTER PARK, FLA., April 20.—A Bach Festival, divided into three periods, Morning Meditation, The Vesper Hour, and Choral Concert, was held at the Knowles Memorial Chapel, Rollins College, on March 29. The program listed several of Bach's choral, organ and instrumental ensemble works including the 'St. Matthew' Passion. Christopher O. Honaas is choirmaster and Herman F. Siewert, organist, for the chapel. There were several instrumental and vocal soloists in addition to the mixed choir.

## SAN CARLO OPERA HEARD IN SEATTLE

### Works of Standard Repertoire Performed — Music Clubs Sponsor Recitals

SEATTLE, April 20.—Visiting attractions have done much this past month to make the public music-conscious, particularly the week of opera by Fortune Gallo's San Carlo Opera Company from March 16 to 22, giving nine performances in all, the repertoire including six works in Italian, 'Madama Butterfly,' 'Rigoletto,' 'Cavalleria Rusticana,' 'Pagliacci,' 'Aida' and 'Il Trovatore,' two in French, 'Carmen' and 'Faust,' and one in German, 'Lohengrin,' with Goeta Ljungberg as Elsa. Carlo Peroni was the conductor.

Jascha Heifetz, violinist, was heard on March 2 with Emanuel Bay at the piano, appearing under the management of Cecilia Schultz. Alexandre Tcherepnin, pianist-composer, gave a program of Oriental and modern works of his own compositions before Seattle Chapter, Pro Musica, on March 18. Artur Schnabel, pianist, on the concert series of Associated Women Students, University of Washington, attracted a capacity audience on March 14, playing four Beethoven Sonatas.

The Spargur String Quartet gave its second concert of the current series on March 24, playing Schubert's Quartet 'Death and the Maiden' and the Debussy Quartet in G Minor.

At the spring concert of the Cornish Orchestra under Peter Meremblum on March 17, two young violinists, Thomas Facey and Alfons West, were heard as soloists in the Mendelssohn Concerto in E Minor. Recitals at Cornish School have introduced pupils of Berthe Poncy Jacobson, piano; Maude Conley Hopper, voice, and Dorothea Hopper Jackson, piano.

### McKay's Dance Drama Given

Major performances at the University of Washington included George McKay's symphonic dance drama, using an orchestra of sixty and a dancing group of thirty-five. The University Concert Band under Walter C. Welke, gave a fine program on March 15, assisted by Edward Krenz, trumpet; Ruth Clark, flute, and Anna Solberg, French horn, in duet.

The Ladies Musical Club, Seattle's pioneer musical organization, celebrated its forty-fifth anniversary on March 23, with Mrs. Harry Stephenson Bowen, president, in charge. The activities of other music clubs continue unabated, forming an undercurrent of influence which is valuable to the art.

A lecture recital of unusual content, 'The Music of a Wandering Race,' was given on March 10 by Rabbi Philip A. Langh, narrator; Susie Michael Friedman, pianist; Maurice Friedman, baritone, and Samuel E. Goldfarb, arranger and accompanist, tracing Jewish music from thirty-five hundred years ago to the present day. Philo McDuffee Klammer, soprano, was heard in recital on March 25, assisted at the piano by Rachel Stickelman Lauer. Harold Heermans gave his usual monthly organ recital at University Temple.

DAVID SCHEETZ CRAIG

### Worthington Soloist in Requiem

SCARSDALE, N. Y., April 20.—Floyd Worthington, baritone, was soloist here in Brahms's Requiem, Hugh Ross, conducting, on Feb. 23.

## DANCE RECITALS FIGURE IN DETROIT PROGRAMS

### Levitzi Concert Postponed — Five Dance Groups Combine in Peace Festival

DETROIT, April 20.—Mischa Levitzi, pianist, failed to appear for his Orchestra Hall concert of March 28, scheduled by the Detroit Concert Society. With subsequent explanation it was learned that Mr. Levitzi's managers had not been informed of a change in date for the concert agreed upon by a company representative and the local management. Originally, the date had been April 6. It was changed to March 28 and both the New York managers and Mr. Levitzi, not having been informed, were prepared for the April 6 engagement even at concert time on the 28th. The recital is promised for a later date.

Albert Hirsh, young American pianist, gave the fourth of the series of five piano recitals in the course Mr. Levitzi was to have concluded on March 20, in Orchestra Hall. It was his Detroit debut and a successful one. The program was devoted to the works of Handel, Mozart, Scriabin, Chopin, Debussy and Ravel.

Julia Taweel, Lebanese dancer, gave a stimulating program of native dances on March 29 in the Scottish Rite Cathedral of Masonic Temple. She was assisted by her ensemble of Syrian vocalists and musicians, The Happy Arabian Club Orchestra.

A Modern Dance Festival, dedicated to the cause of peace on the nineteenth

anniversary of the United States' entry into the World War, was given on April 4 in the Detroit Institute of Arts Auditorium. Five Detroit dance groups, each an independent unit, combining efforts for the first time publicly, were presented. They were the Olga Fricker Dance Group, Theodore J. Smith Dance Group, New Dance Group, Rebelarts Dance Group and Wayne University Dance Group.

The Augustana College Choir, Henry Veld, conductor, appeared in concert for the first time here on April 2 in Orchestra Hall. The choir was assisted by the Swedish Glee Club of Detroit. Martha Graham, dancer, gave another of her highly controversial programs on March 16 in Orchestra Hall. Louis Horst was at the piano. Jacques Cartier, pantomimist and dancer, gave a recital of dances for the theatre on March 27 at the Cass Theatre. Clarita Martin gave a program of Spanish dances, assisted by Dorothy Chapman, soprano, at the Fisher Theatre on March 25.

HERMAN WISE

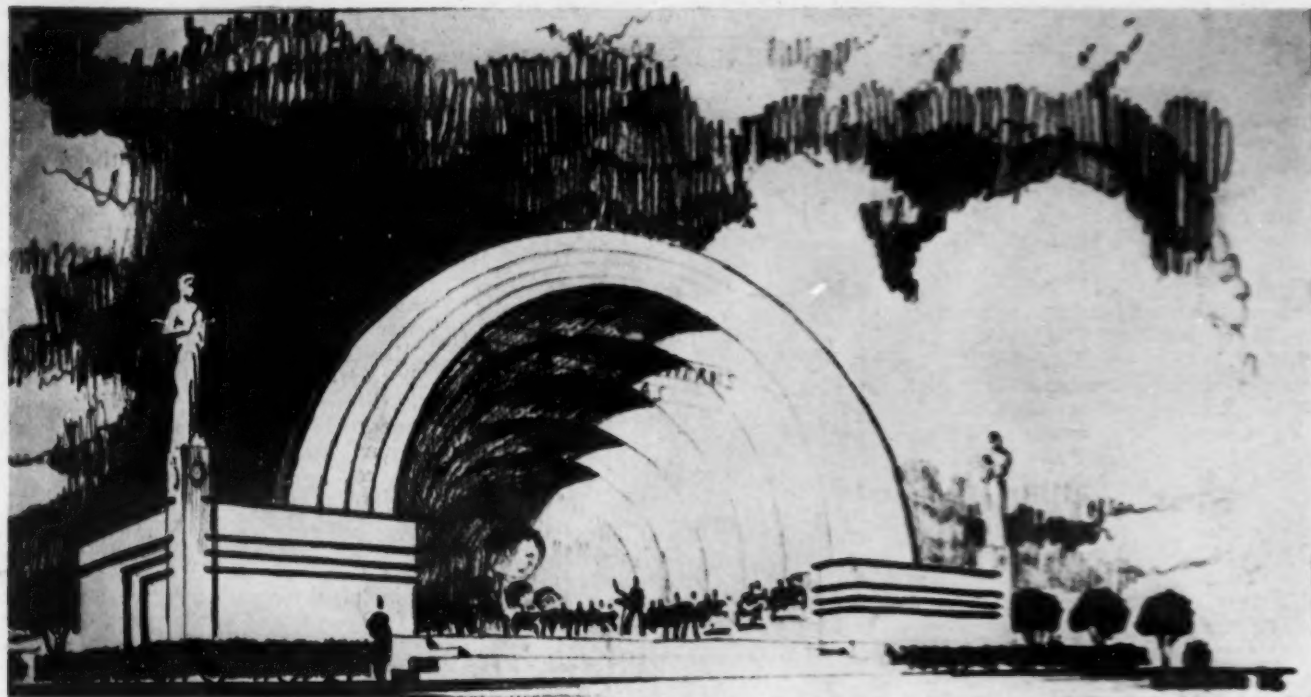
### Three Groups Win in MacDowell Club Chamber Music Contest

The winners of the second annual MacDowell Club Amateur Chamber Music Competition were announced at a concert and reception at the MacDowell Club Rooms on the evening of April 4.

First prize was awarded to a string quartet consisting of Sonya Byron, Mrs. Cecil Smith, Cecil Smith and Doris Gerould; second prize to a quartet consisting of Kenneth Deane, John Cataldo, Meyer Melnikoff, and Alfred Urbach,



# SYMPHONY TO BE HEARD AT GREAT LAKES EXPOSITION



A Drawing of the New Orchestra Shell Being Built in Cleveland to House the Great Lakes Symphony, Which Will Give Nightly Concerts During the Summer at the Great Lakes Exposition. Rudolph Ringwall, Associate Conductor of the Cleveland Orchestra, Has Been Chosen to Conduct for Four Weeks of the Season

CLEVELAND, April 20.—Rudolph Ringwall, associate conductor of the Cleveland Orchestra, has been chosen to conduct the Great Lakes Symphony in nightly concerts at the Great Lakes Exposition auditorium on Cleveland's lake front beginning on June 27. Lincoln G. Dickey is general manager of the exposition.

The personnel of the orchestra of eighty members will include many members of the Cleveland Orchestra and several from the Detroit Symphony. Concerts will be given every evening except Saturday, and Mr. Ringwall will conduct for four weeks, appearing every third week of the season. Six prominent guest conductors will lead the orchestra for the remaining eight weeks. C. J. Vosburgh, manager of the Cleveland Orchestra, is manager of the Great Lakes Symphony.

## Shell Being Constructed

The symphony will play in the new shell in the Sherwin-Williams Plaza, an outdoor area on the Mall directly north of the exposition's main gate. Seating accommodations are planned for more than 4,000 auditors. In the wings of the shell, rooms for radio control will be constructed, and quarters for conductors, soloists and other members of the personnel. No admission will be charged. The Monday evening concerts will be of popular music selected from the better shows of recent years, as well as works by Lehar, Victor Herbert and others. Thursday nights will be devoted to the works of the great masters; remaining programs will include both new and familiar compositions drawn from great orchestral literature.

## Isidor Achron to Tour in Europe

Isidor Achron, pianist, sailed on the Washington on April 8 for a concert tour of Europe. Appearances are scheduled for him in Holland, France and England. He expects to return to America early in June.

The Grand Theatre at Posen has recently staged 'Beatrice Cenci,' an opera by Ludomir Rozycki.

## LOS ANGELES HEARS SCHÖNBERG NOVELTY

### Klemperer Plays Transcription of Monn Concerto—Artists Greeted in Recitals

LOS ANGELES, April 20.—Otto Klemperer conducted the last but one in the pair of symphony concerts on April 2 and 3. Emanuel Feuermann, 'cellist, was soloist, playing Haydn's Concerto for 'Cello and Orchestra in D, Op. 101, according to a program note, for the first time in America. There was also Berlioz's 'Harold in Italy' Symphony with viola solo played by Emile Férir, and a version of a concerto for Clavichord by Georg Matthias Monn, a contemporary of Bach, arranged for 'cello by Schönberg. The overture to Rossini's 'Semiramide' closed the program.

Mr. Feuermann proved an artist of outstanding merit and played with devotion and musicianly feeling, displaying fine style and breadth of musicianship, excellent sense of rhythm and lovely tone. He was recalled many times. Scarcely less outstanding was his success in the Monn-Schönberg work. Schönberg has added a modern touch here and there, but has, in the main, kept the classic outline undisturbed. It was well received, bringing applause for arranger, conductor and performer. The Berlioz work afforded Mr. Klemperer an opportunity to disclose the virtuoso ability of his players and also to bring forward one of his first deskmen as soloist. Mr. Férir achieved a fine success, playing with beauty of tone and artistic suasion. Both he and Mr. Klemperer were recalled many times.

The orchestra gave the third in its series of four concerts at U. C. L. A., on April 4, playing César Franck's D Minor Symphony and Tchaikovsky's Symphony No. 5, at an Auditorium concert a week later. A program that included a Brahms symphony and one by Tchaikovsky was given in the auditorium of Hollywood High School on

April 14. On the morning of April 8, Ernest Schelling entertained an Auditorium filled to capacity by children and young people. Mr. Schelling's concert was sponsored by the Women's Committee of the Philharmonic, of which Mrs. Cecil Frankel is president. A second concert will be conducted by Mr. Schelling on April 23.

The Behymer management presented Eleanor Steele, soprano, and Hall Clovis, tenor, in a program of duets in the Auditorium on April 6. It was the first visit to the Coast of this couple and they made a decidedly favorable impression through their well-arranged program and artistic presentation of it. Excellent accompaniments were played by Brooks Smith.

Martha Graham, sponsored by Merle Armitage, gave two dance programs in the Auditorium recently. She attracted large audiences and was hailed for her clever dancing and well-thought-out characterizations.

The Easter dawn attracted countless thousands to out-door shrines, with music an integral part of the programs. More than 25,000 persons tested the capacity of Hollywood Bowl, the program being given by various units of the Federal Music Project. The Federal Symphony, and opera chorus, conducted by Dr. Alois Reiser; Negro Jubilee Chorus, led by Carlyle Scott, A Cappella Choir, conducted by Harold Ricketts, and a male chorus, conducted by Harry Boucher, were chief participants. The Philharmonic played in Forest Lawn Cemetery.

Almost 1,000 concerts have been given by various units of the Federal Music Project since the first of the year. In addition to the major groups, such as the symphony and opera, choral and instrumental groups are performing nightly before schools and civic bodies. Under the leadership of Dr. Bruno David Ussher and Ernst Bacon, a veritable conservatory has been launched, providing instruction in any and every branch of musical activity. These



Trout-Ware  
RUDOLPH RINGWALL

classes, as well as private instruction are open to any person working in the project. Several of the choral units will unite in performances of Mendelssohn's 'Elijah' during Music Week.

HAL D. CRAIN

## WORKS BY TIBOR SERLY GIVEN IN PHILADELPHIA

### String Quartet, Short Pieces and Setting of Joyce's 'Chamber Music' Are Performed

PHILADELPHIA, April 20.—A program devoted to works of Tibor Serly was given here recently in the Plays and Players auditorium before an appreciative audience. Mr. Serly, a member of the viola section of the Philadelphia Orchestra, participated in the performance together with some twenty fellow-members of the organization, and several other musicians.

The opening work was a string quartet in D Minor. In three movements, this opus held the attention, but was not comparable to some of the other items. Five pieces for violin and piano followed, being played by George Beigel and Maisie Chance, after which Gladys George, soprano, accompanied by Robert Elmore, pianist, was heard in five songs, three, 'Love Song,' 'Flower Song' and 'Birthday Song,' presenting effective treatments of Hungarian folksongs. The other two were settings of Byron's 'Twilight' and Wordsworth's 'Flight of the Lark.'

A sonata for violin and piano was performed by Sol Ruden and Mr. Elmore, its three movements proving of moderate interest. But the next two works were more satisfying than the preceding. The first was a setting for voice and chamber orchestra of selections from James Joyce's 'Chamber Music'—the titles 'Sleep Now,' 'Gentle Lady,' and 'All Day,' and the second a pleasing Transylvania folk suite in two sections for chamber orchestra. Both were well conducted by Mr. Serly. The vocalist was Edythe Johnson.

W. S. S.

## Beethoven Cycle for Newark

NEWARK, April 20.—A Beethoven cycle of seven concerts will be given by the Newark Civic Symphony, beginning the last week in April as a climax of the season's orchestral activities of the WPA music project in New Jersey. Philip Gordon will conduct.